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OF
EURIPIDES,
WITH
NOTES,

FOR
THE USE OF COLLEGES IN THE UNITED STATES

BY THEODORE D. WOOLSEY
PRESIDENT OF YALE COLLEGE.

NEW EDITION, REVISED.

HARTFORD:
HAMERSLEY & CO.

1872.

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GEORGE

GEORGE ARTHUR PLIMPTON

JANUARY 25, 1924

TO PROFESSORS AND TUTORS OF GREEK AND OTHERS.

THE following works by President Woolsey of Yale College have, during the present year, been carefully examined by him, assisted by Prof. Packard, all desirable changes have been made, and a new set of references to Prof. Hadley's Greek Grammar, added:

ALCESTIS OF EURIPIDES, with notes, for the use of Colleges in the United States.

ANTIGONE OF SOPHOCLES, with notes, for the use of Colleges in the United States.

PROMETHEUS OF ÆSCHYLUS, with notes, for the use of Colleges in the United States.

ELECTRA OF SOPHOCLES, with notes, for the use of Colleges in the United States.

GORGIAS OF PLATO, with notes, for the use of Colleges in the United States.

September, 1869.

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VALUABLE BOOKS.

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P R E F A C E.

THE *Alcestis* has a high rank, both for style and subject, among the plays of Euripides. Its style places it in the class with the *Medea*, *Hippolytus*, and *Heraclidæ*, which were probably written before the other extant pieces of their author. Of these four plays, Elmsley says, in his notes on the argument of *Medea* (p. 69, ed. Oxf.): “Numeros habent severiores et puriores, a quorum ἀριτεία absunt cæteræ omnes, aliæ quidem propius, ut *Hecuba*, aliæ vero longius, ut *Orestes*.” While in those tragedies of Euripides which are undoubtedly his later ones there may be discovered negligence of composition, want of simplicity, especially in choral parts, and a style very remote from the severity of Sophocles, the simplicity of the *Alcestis* must, I think, strike even the careless reader; and the lyric parts have an elegant sweetness about them, which can hardly be paralleled by those of any of his other dramas.

The *subject* of this play presents us with an uncommon example of self-devotion and of conjugal love, and recalls to the mind those words of St. Paul, fitted to awaken hal-
lowed thoughts in every breast: “Peradventure for a good man some one would even dare to die.” “On the score of beautiful morality,” says A. W. von Schlegel, “there is none of the pieces of Euripides so deserving of praise as *Alcestis*. Her determination to die, and the farewell which

she takes of her husband and children, are represented with the most overpowering pathos." Others express similar opinions. Thus Racine, in the preface to his *Iphigénie*, speaks of the scene which opens at v. 244 as "merveilleuse." And George Buchanan has the following words in the preface to his metrical version of this play, addressed to Margaret, sister of Henry the Second, king of France : ' Est orationis genere leni et æquabili, et, quod Euripidis proprium est, suavi : parricidii vero et veneficii et reliquorum, quibus aliæ tragœdiæ plenæ sunt, scelerum nulla prorsus hic mentio, nullum omnino vestigium. Contra vero, conjugalis amoris, pietatis, humanitatis, et aliorum officiorum adeo plena sunt omnia, ut non verear hanc fabulam comparare cum libris eorum philosophorum, qui ex professo virtutis præcepta tradiderunt ; ac nescio an etiam præferre debeam."

The subject of *Alcestis*, however, is not highly tragic, and the way in which the poet has managed it renders it still less so. We may, indeed, conceive a wife, who sacrifices herself for her husband, to be placed amid the most powerful conflicts of feeling, and in situations of the deepest interest : but in the case of *Alcestis* there is no conflict ; the situations awaken none but gentle and tender sentiments ; and these sentiments are somewhat weakened in their depth by the knowledge, which is derived from the prologue, of the result. *Admetus* also, for whom she dies, is not an interesting character. Admit that the good of their children, and of the state, required that he should consent to her suffering in his place, — put yourself in the position of a Greek auditor, if you please, and admit most ungallantly that

εἰς ἀνὴρ κρείσσω γυναικῶν μυρίων ὄρῳ φάος, —

yet a man who, for whatever good reason, purchases life by the death of another person, is not one with whom we sym-

pathize; and we cannot help suspecting that he is glad to save himself even at such a price. Hence, when Admetus reproaches his father (v. 629, seq.) with a cowardly love of life, and he in his defence asserts the principle that every body must take care of himself,—sorry as is the figure which the old man cuts, we feel that there may be an *argumentum ad hominem* in his words, and that selfishness may be the animating spirit of the son also. We hesitate, therefore, to ascribe great depth to his sorrow for the loss of his wife, for he preferred that loss and its consequences to his own death. Nay, he persuaded her to die on his behalf.

If the subject falls necessarily below the level of higher tragedy, the management is still less conformable to that standard. This is shown in three principal parts of the piece.

1. The prologue, by informing us that Alcestis will be rescued from the grasp of Orcus, and how this will be effected, takes away the stimulus of curiosity; we know more of the future than the characters in the piece do, and thus enter but weakly into feelings which are soon to be displaced in their minds.

2. Hercules, the deliverer of Alcestis, must be brought into such a relation to the principal persons of the drama, as to furnish a motive for his undertaking a labor of that description. This the poet effects by bringing him to the house of Admetus at the very time of the funeral; by making him gather, obtusely enough, from the ambiguous words of Admetus, that a stranger was to be interred; and then, on the discovery of the truth, by exciting his compunction for his ill-timed revelry; so that he is led, as an atonement for his fault and a compensation for the self-denying hospitality of his friend, to undertake the combat with Orcus. Here, not to mention that a comic side of Hercules is turned outwards, there is nothing in the situations of the parties

which is tragic; nor in the motives — the kindness of Admetus towards a guest, and the regret of Hercules for his mistake — which is particularly lofty.

3. When Hercules has rescued Alcestis, she must be restored to her husband within the limits of the drama. The poet has effected this much more skilfully than if a messenger had narrated the affair; but the situations necessarily border on the comic. Hercules, in his turn keeping Admetus in ignorance of the truth, wishes to produce a pleasant surprise. The struggle in the mind of the latter against lodging the supposed stranger under the veil in the female apartments of his house, being founded on ignorance, must soon be succeeded by very different feelings, which are already, from the first, in the spectators' minds; who, therefore, rather enjoy his pain than suffer with him.

It may be said, in defence of the structure of this play that the comic can heighten by contrast the effect of the tragic.* This is true, but does not apply in the present case. The comic must not be so linked in with the tragic, that succeeding portions of the drama shall grow out of it. It heightens the effect of sorrow to give a glimpse, as Shakespeare has often done, of mirth and insensibility close by its side; but the mirth must not be the cause which determines the progress of the action. It must stand over against the tragic, and not mingle with it.

* Patin (*Études sur les Tragiques Grecs*, Paris, 1843, Tom. III.), in a highly laudatory critique upon Alcestis, quotes with commendation from Villemain an opinion of the purport mentioned in the text. In the same work may be found a sketch of the attempts of sundry French dramatic writers, and of Alfieri, to make the plot of Alcestis more tragic and better suited for the modern stage. The attempts, even of the celebrated Italian dramatist, seem to be abortive. Another recent writer, an earnest partisan of Euripides, Hartung, in his *Euripides Restitutus* (Hamburg, 1843), I. 216–234, gives a very favorable criticism of this drama

A passage in the second argument prefixed to this play, which was brought to light from a Vatican manuscript by William Dindorf, in his Oxford edition of 1834, seems to show that Euripides himself despaired of giving a thoroughly tragic color to the fable of Alcestis. We are there informed that the play occupied the fourth place in a tetralogy which was usually assigned to a satyric drama. It thus came after three tragedies, in which the stronger emotions had been excited, and brought into the place of agitation a quiet and satisfied feeling of joy. In this Euripides showed his good sense ; the subject being unfit for tragedy proper, and yet in part deeply pathetic, he did not seek to raise it up on stilts, and put it into a category where it did not belong. It is a drama of domestic love, full of sweetness, tenderness, and grace ; but has none of that moral depth, and world-wide application, which tragedy has when it is an interpreter of the relations of human ignorance or crime to Divine Providence.

The *time* when this drama was exhibited is ascertained by means of the new portion of the second argument, to which we have above referred. It is there said to have been performed when Glaucinus was archon at Athens ; and although neither the reading is correct where the Olympiad is named, nor the year of the Olympiad is given, there can be no doubt that the second year of Olymp. 85 was intended. In that year, Glaucides, as Diodorus calls him, or Glaucinus, as the Scholiast on Aristoph. Acharn. 67 must have read the name, was archon. It was but a short time before that the Antigone of Sophocles had been acted ; the Peloponnesian war began eight years afterwards, and Euripides was now about forty-one years old.

The *text* which was adopted by the present editor in his first edition (1833) closely followed that of W. Dindorf in his *Poetae Scenici Græci* (London and Leipzig, 1830).

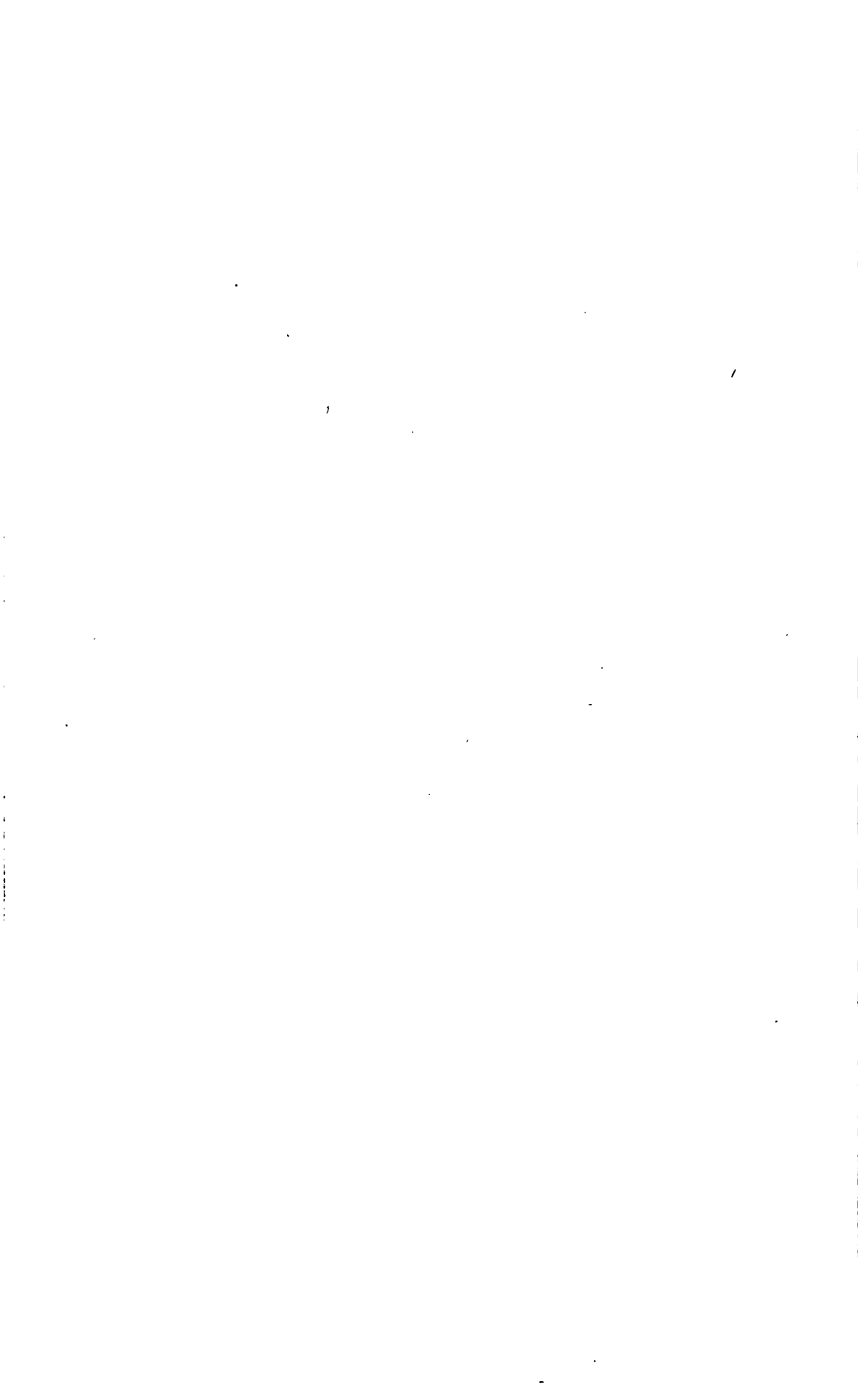
In the successive revisions of the years 1837 and 1841, several changes were made, and others still more numerous may be found in the present edition. The text is now more nearly like Dindorf's in his Oxford edition of 1834, and like Witzschel's, who has used Dindorf's readings, than like any other. Yet it departs less frequently from the vulgar text, than that of the last-mentioned editor. Nothing has been said of the text in the notes to this edition, unless it seemed necessary for the purposes of interpretation and of exercising the judgment of young students. Teachers, who wish to decide upon the merits of the text here exhibited, will naturally consult Matthiæ's and Dindorf's collections of various readings.

The *notes*, too, and the exhibition of the metres, have been considerably altered in this fourth edition. Several errors have been corrected; a number of important notes have been inserted, and others are left out, as being superseded by the excellent helps which are now in the hands of American students. The notes are more copious than the comparative ease of the style demands; because in the editor's plan, since carried out, this play formed an introduction to the study of the Attic drama.

The editions of *Alcestis*, whether published by itself or with other pieces, which have been consulted, are chiefly the following: the Glasgow edition of the Works of Euripides (1821, containing the notes of Barnes, Musgrave, Markland, Monk, Kuinoel, etc.; Monk's special edition appeared in 1816); Wüstemann's (Leipzig, 1823, with Monk's and his own notes); Hermann's (Leipzig, 1824); Matthiæ's, in his edition of Euripides (Leipzig, 1813 – 1829); Dindorf's, of the text, already mentioned; Pflugk's, in the Gotha series (1834); Major's (London, 1836); and Witzschel's (Jena, 1845). To these may be added reviews of Dindorf's, Pflugk's, and Witzschel's editions in Jahn's *Jahrbücher* for the years 1836, 1837, and 1847, and of Monk's

in the London Quarterly for April, 1816. The editor has aimed to make due acknowledgments for whatever is not fairly the common property of scholars; but in a work of so small compass as the present, this is not always possible.

Yale College, New Haven.



ΕΥΡΕΠΙΔΟΥ ΔΑΚΗΣΤΙΣ.

ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΠΟΛΛΩΝ.

ΘΑΝΑΤΟΣ.

ΧΟΡΟΣ ΠΡΕΣΒΥΤΩΝ ΦΕΡΑΙΩΝ.

ΘΕΡΑΠΙΑΙΝΑ.

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ΘΕΡΑΠΩΝ.

ΑΔΜΗΤΟΣ.

ΕΤΜΗΛΟΣ.

ΗΡΑΚΛΗΣ.

ΦΕΡΗΣ.

ΥΠΟΘΕΣΙΣ.

Ἀπόλλων ἡγήσατο παρὰ τῶν Μοιρῶν ὅπως ὁ Ἄδμητος τελευτῇ τῶν μέλλων παράσχη τινὰ τὸν ὑπὲρ ἑαυτοῦ ἐκόντα τεθνησόμενον, ἵνα ἴσων τῷ προτέρῳ χρόνον ζήσῃ. καὶ δὴ Ἀλκηστis ἡ γυνὴ τοῦ Ἀδμήτου ἐπέθωκεν ἑαυτὴν, οὐδετέρου τῶν γονέων θείλυσαντος ὑπὲρ τοῦ παιδὸς ἀποθανεῖν. μετ' οὐ πολὺ δὲ ταύτης τῆς συμφορᾶς γενομένης Ἡρακλῆς παραγενόμενος καὶ μαθὼν παρὰ τινος θεράποντος τὰ περὶ τὴν Ἀλκηστιν, ἐπορεύθη ἐπὶ τὸν τάφον, καὶ τὸν Θάνατον ἀποσιῆσαι ποιήσας ἐσθῆτι καλύπτει τὴν γυναῖκα. τὸν δὲ Ἄδμητον ἡξίου λαβόντα αὐτὴν τηρεῖν· εἰληφέναι γὰρ αὐτὴν πάλῃς ἄθλον ἔλεγε. μὴ βουλομένου δὲ ἐκείνου, ἀποκαλύψας ἔδειξεν ἥν ἐπένθει.

ΑΛΛΩΣ.

Ἀλκηστis ἡ Πείλου θυγάτηρ ὑπομείνασα ὑπὲρ τοῦ ἰδίου ἀνδρός τελευτήσασα Ἡρακλέους ἐπιδημήσαντος ἐν τῇ Θετταλίᾳ διασώζεται, βιασαμένου τοῦς, χθονίους θεοὺς καὶ ἀφειλομένου τὴν γυναῖκα. (παρ' οὐδετέρῳ κτεταί ἡ μυθοποιία.) τὸ δράμα ἐποιήθη ἔ. 5 ἐδιδάχθη ἐπὶ Γλαυκίνου ἀρχοντος π. 59. πρῶτος ἦν Σοφοκλῆς, δεύτερος Εὐριπίδης Κρήσσαις, Ἀλκαίῳ τῷ διὰ Ψωφίδος, Τηλέφῳ, Ἀλκῆσιτιδι. τὸ δὲ δράμα κωμικωτέραν ἔχει τὴν κατασκευὴν. ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Φεραῖς μιᾷ πόλει τῆς Θετταλίας· ὁ δὲ χορὸς συνέστηκεν ἐκ τινων πρεσβυτῶν ἐντοπίων, οἳ καὶ παραγίνονται συμπαθήσοντες ταῖς Ἀλκῆσιτιδος συμφοραῖς. προλογίζει δὲ Ἀπόλλων. εἰσὶ δὲ χορηγοί. τὸ δὲ δράμα ἐστὶ σατυρικωτέρον, ὅτι εἰς χαρὰν καὶ ἡδονὴν καταστρέφει. παρὰ τοῖς τραγικοῖς ἐκβάλλεται (ὡς ἀνοίκεια) τῆς τραγικῆς ποιήσεως ὅ τε Ὀρέυτης καὶ ἡ Ἀλκηστis, ὡς ἐκ συμφορᾶς μὲν ἀρχόμενα, εἰτ' εὐδαιμονίαν δὲ καὶ χαρὰν καταλήξαντα. ἐστὶ δὲ μᾶλλον κωμωδίας ἐχόμενα.

Α Λ Κ Η Σ Τ Ι Σ .

ΑΠΟΛΛΩΝ.

ὦ δῶματ' Ἀδμήτει', ἐν οἷς ἔτλην ἐγὼ
 θῆσσαν τράπεζαν αἰνέσαι, θεός περ ὦν.
 Ζεὺς γὰρ κατακτὰς παῖδα τὸν ἐμὸν αἷτιος
 Ἀσκληπιὸν, στέρνοισιν ἐμβαλὼν φλόγα·
 οὗ δὲ χολωθεὶς τέκτονας δίου πυρὸς
 κτείνω Κύνλωπας· καί με θηΐτευσιν πατὴρ
 θνητῶ παρ' ἀνδρὶ τῶνδ' ἄποιν' ἠνάγκασεν.
 ἐλθὼν δὲ γαῖαν τήνδ' ἐβουφόρβουν ξένῳ,
 καὶ τόνδ' ἔσωζον σῆκον ἐς τόδ' ἡμέρας.
 ὀσίου γὰρ ἀνδρὸς ὀσιος ὦν ἐτύγχανον,
 παιδὸς Φέρητος, ὃν θανεῖν ἐρῶσάμην,
 Μοίρας δολώσας· ἤνεσαν δέ μοι θεαὶ
 Ἀδμητον Αἰδην τὸν παραντίκ' ἐκφυγεῖν,
 ἄλλον διαλλάξαντα τοῖς κάτω νεκρόν.
 πάντας δ' ἐλέγξας καὶ διεξελθὼν φίλους,
 πατέρα γεραίαν θ' ἢ σφ' ἔτικτε μητέρα,
 οὐχ εὖρε πλὴν γυναικὸς ἥτις ἤθελε
 θανεῖν πρὸ κείνου μηδ' ἔτ' εἰσορᾷν φάος·
 ἦ νῦν κατ' οἴκους ἐν χεροῖν βασιλάζεται
 ψυχορῥάγουσα· τῇδε γάρ σφ' ἐν ἡμέρᾳ
 θανεῖν πέπρωται καὶ μεταστῆναι βίου.
 ἐγὼ δὲ, μὴ μίασμά μ' ἐν δόμοις κίχη,
 λείπω μελάρων τῶνδε φιλτάτην στέγην.

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ἤδη δὲ τόνδε Θάνατον εἰσορῶ πέλας,
 ἱερῇ θανόντων, ὅς νιν εἰς Αἶδου δόμους
 μέλλει κατὰξιν· συμμέτρως δ' ἀφίκετο
 φρουρῶν τόδ' ἡμαρ, ὃ θανεῖν αὐτὴν χρεών. *νευ. αὐτῇ*

ΘΑΝΑΤΟΣ.

ἃ ἃ ἃ ἃ.

τί σὺ πρὸς μελάρθραις; τί σὺ τῇδε πολεῖς,
 Φοῖβ'; ἀδίκεις αὖ τιμὰς ἐνέρων
 ἀφοριζόμενος καὶ καταπαύων.
 οὐκ ἤρκεσέ σοι μόρον Ἀδμήτῳ
 διακωλύσαι, Μοίρας δολίῳ
 σφῆλαντι τέχνῃ; νῦν δ' ἐπὶ τῇδ' αὖ
 χέρα τοξήσῃ φρουρεῖς ὀπλίσας,
 ἢ τόδ' ὑπέστη πόσιν ἐκλύσας
 αὐτὴ προθανεῖν Πελίου παῖς.

ΑΠΟΛΛΩΝ.

θάρσει· δίκην τοι καὶ λόγους κεδνοὺς ἔχω.

ΘΑΝΑΤΟΣ.

τί δῆτα τόξων ἔργον, εἰ δίκην ἔχεις;

ΑΠΟΛΛΩΝ.

σύνηθες αἰὲ ταῦτα βασιτάζειν ἐμοί.

ΘΑΝΑΤΟΣ.

καὶ τοῖσδέ γ' οἴκοις ἐκδίκως προσωφελεῖν.

ΑΠΟΛΛΩΝ.

φίλου γὰρ ἀνδρὸς συμφοραῖς βαρύνομαι.

ΘΑΝΑΤΟΣ.

καὶ νοσφιεῖς με τοῦδε δευτέρου νεκροῦ;

ΑΠΟΛΛΩΝ.

ἀλλ' οὐδ' ἐκεῖνον πρὸς βίαν σ' ἀφειλόμην.

ΘΑΝΑΤΟΣ.

πῶς οὖν ὑπὲρ γῆς ἐστι κοῦ χθονὸς κάτω;

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ΑΠΟΛΛΩΝ.

δάμαρτ' ἀμείψας, ἦν σὺ νῦν ἦκεις μέτα.

ΘΑΝΑΤΟΣ.

καπάξομαί γε νερτέραν ὑπὸ χθόνα.

ΑΠΟΛΛΩΝ.

λαβὼν ἴθ'· οὐ γὰρ οἶδ' ἂν εἰ πεισασαί σε —

ΘΑΝΑΤΟΣ.

κτείνειν ὃν ἂν χρῇ; οὐχὶ γὰρ τετάγμεθα.

ΑΠΟΛΛΩΝ.

οὐκ, ἀλλὰ τοῖς μέλλουσι θάνατον ἐμβαλεῖν.

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ΘΑΝΑΤΟΣ.

ἔχω λόγον δὴ καὶ προθυμίαν σέθεν.

ΑΠΟΛΛΩΝ.

ἔστ' οὖν ὅπως " Ἀλκηστis ἐς γῆρας μόλοι;

ΘΑΝΑΤΟΣ.

οὐκ ἔστι· τιμαῖς καμὲ τέρπεσθαι δόκει.

ΑΠΟΛΛΩΝ.

οὗτοι πλέον γ' ἂν ἢ μίαν ψυχὴν λάβοις.

ΘΑΝΑΤΟΣ.

νέων φθινόντων μεῖζον ἄρνημαι γέρας.

55

ΑΠΟΛΛΩΝ.

κἂν γραῦς ὄληται, πλουσίως ταφῆσεται.

ΘΑΝΑΤΟΣ.

+ πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθης.

ΑΠΟΛΛΩΝ.

πῶς εἶπας; ἀλλ' ἢ καὶ σοφὸς λέληθας ὦν;

ΘΑΝΑΤΟΣ.

ὠνοῖντ' ἂν οἷς πάρεστι γηραιοὺς θανεῖν.

ΑΠΟΛΛΩΝ.

οὐκ οὖν δοκεῖ σοι τήνδε μοι δοῦναι χάριν;

60

ΘΑΝΑΤΟΣ.

οὐ δῆτ'· ἐπίστασαι δὲ τοὺς ἐμοὺς τρόπους.

ΑΠΟΛΛΩΝ.

ἔχθρους γε θνητοῖς καὶ θεοῖς στυγουμένους.

ΘΑΝΑΤΟΣ.

οὐκ ἂν δύναιο πάντ' ἔχειν ἅ μὴ σε δεῖ.

ΑΠΟΛΛΩΝ.

ἦ μὴν σὺ πάνσαι καίπερ ὤμους ὦν ἄγαν.

τοῖος Φέρητος εἶσι πρὸς δόμους ἀνὴρ,

65

Εὐρυσθέως πέμπαντος ἱππειον μέτα

ὄχημα Θορήκης ἐκ τόπων δυσχειμέρων,

ὃς δὴ ξενωθείς τοῖσδ' ἐν Ἀδμήτου δόμοις

βία γυναῖκα τήνδε σ' ἐξαιρήσεται.

κοῦθ' ἢ παρ' ἡμῶν σοι γενήσεται χάρις

70

δράσεις θ' ὁμοίως ταῦτ', ἀπεχθήσει τ' ἐμοί.

ΘΑΝΑΤΟΣ.

πόλλ' ἂν σὺ λέξας οὐδὲν ἂν πλέον λάβοις.)

ἢ δ' οὖν γυνὴ κάτεισιν εἰς Αἶδον δόμους.

στείχω δ' ἐπ' αὐτήν, ὥς κατάρξωμαι ξίφει.

ἱερὸς γὰρ οὗτος τῶν κατὰ χθονὸς θεῶν

75

οἷον τόδ' ἔγχος κρατὸς ἀγνίσῃ τρίχα.

ΗΜΙΧΟΡΙΟΝ.

τί ποθ' ἡσυχία πρόσθε μελάρων;

τί σεσίγῃται δόμος Ἀδμήτου;

ΗΜΙΧΟΡΙΟΝ.

ἄλλ' οὐδὲ φίλων πέλας οὐδεῖς,

ὅστις ἂν εἴποι πότερον φθιμένην

80

βασίλειαν χρὴ πενθεῖν, ἢ ζῶσ'

ἔτι φῶς λεύσσει Πελίου παῖς

Ἀλκηστis, ἐμοὶ πᾶσί τ' ἀρίστη

δόξασα γυνή

(πόσιν εἰς αὐτῆς γεγενῆσθαι.)

85

ΗΜΙΧΟΡΙΟΝ.

κλύει τις ἢ στεναγμὸν ἢ

χερῶν κτύπον κατὰ στέγας
ἢ γόον ὥς πεπραγμένων ;
οὐ μὰν οὐδέ τις ἀμφιπόλων
στατίζεται ἀμφὶ πύλας.
εἰ γὰρ μετακύμιος ἄτας,
ὦ Παιᾶν, φανείης.)

90

ΗΜΙΧΟΡΙΟΝ.

οὐ τὰν φθιμένας γ' ἐσιώπων.

ΗΜΙΧΟΡΙΟΝ.

οὐ γὰρ δὴ φροῦδός γ' ἐξ οἴκων.

ΗΜΙΧΟΡΙΟΝ.

πόθεν ; οὐκ ἄνχῶ. τί σε θαρσύνει ;

95

ΗΜΙΧΟΡΙΟΝ.

πῶς ἂν ἔρημον τάφον Ἀδμητος
κεδνῆς ἂν ἔπραξε γυναικός ;

ΗΜΙΧΟΡΙΟΝ.

πυλῶν πάροιθε δ' οὐχ ὄρῶ
πηγαῖον ὥς νομίζεται
χέρνιβ' ἐπὶ φθιτῶν πύλαις,
χαίτα τ' οὐτις ἐπὶ προθύροις
τομαῖος, ἃ δὴ νεκύων

100

πένθει πιτνεῖ, οὐδὲ νεολαία
δουπεῖ χεῖρ γυναικῶν.

ΗΜΙΧΟΡΙΟΝ.

καὶ μὴν τόδε κύριον ἡμᾶρ —

105

ΗΜΙΧΟΡΙΟΝ.

τί τόδ' αὐδᾶς ;

ΗΜΙΧΟΡΙΟΝ.

ὦ χρὴ σφε μολεῖν κατὰ γαίᾱς.

ΗΜΙΧΟΡΙΟΝ.

ἔθιγες ψυχᾶς, ἔθιγες δὲ φρενῶν.

ΗΜΙΧΟΡΟΝ.

χρὴ τῶν ἀγαθῶν διακναιομένων

πενθεῖν ὅστις

χρησιτὸς ἀπ' ἀρχῆς νενόμισται.

ΧΟΡΟΣ.

ἀλλ' οὐδὲ ναυκληρίαν

ἔσθ' ὅποι τις αἴας

στείλας ἢ Λυκίας

εἴτ' ἐπὶ τὰς ἀνύδρους

Ἀμμωνίδας ἔδρας

δυστάνου παραλύσαι

ψυχάν· μόρος γὰρ ἀπότομος

πλάθει· θεῶν δ' ἐπ' ἐσχάrais

οὐκ ἔχω ἐπὶ τίνα

μηλοθύταν πορευθῶ.

μόνος δ' ἄν, εἰ φῶς τόδ' ἦν

ὄμμασιν δεδορκῶς

Φοίβου παῖς, προλιπούς

ἦλθεν ἔδρας σκοτίους

Αἰδὰ τε πυλῶνας·

δμαθέντας γὰρ ἀνίστη,

πρὶν αὐτὸν εἴλε διόβολον

πλάκτρον πυρὸς κεραυνίου.

νῦν δὲ τίν' ἐτι βίου

ἐλπίδα προσδέχωμαι;

πάντα γὰρ ἤδη τετέλεσται

Βασιλεῦσιν,

πάντων δὲ θεῶν ἐπὶ βωμοῖς

αἰμόρῳαντοι θυσίαι πλήρεις,

οὐδ' ἔστι κακῶν ἄχος οὐδέν.

ἀλλ' ἥδ' ὀπαδῶν ἐκ δόμων τις ἔρχεται
 δακρυρῥοοῦσα· τίνα τύχην ἀκούσομαι ;
 πενθεῖν μὲν, εἴ τι δεσπόταισι τυγχάνει, /
 συγγνωστόν· εἰ δ' ἔτ' ἐστὶν ἔμψυχος γυνή
 εἴτ' οὖν ὄλωλεν εἰδέναι βουλοίμεθ' ἄν.

140

ΘΕΡΑΠΑΙΝΑ.

καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἔστι σοι.

ΧΟΡΟΣ.

καὶ πῶς ἂν αὐτὸς κατθανοί τε καὶ βλέποι ;

ΘΕΡΑΠΑΙΝΑ.

ἤδη προνωπῆς ἔστι καὶ ψυχορῥαγεῖ.

ΧΟΡΟΣ.

ὦ τλῆμον, οἷας οἶος ὦν ἀμαρτάνεις.

ΘΕΡΑΠΑΙΝΑ.

οὐπω τόδ' οἶδε δεσπότης, πρὶν ἂν πάθῃ.

145

ΧΟΡΟΣ.

ἐλπίς μὲν οὐκέτ' ἐστὶ σῶζεσθαι βίον ;

ΘΕΡΑΠΑΙΝΑ.

πεπρωμένη γὰρ ἡμέρα βιάζεται.

ΧΟΡΟΣ.

οὐκουν ἐπ' αὐτῇ πράσσεται τὰ πρόσφορα ;

ΘΕΡΑΠΑΙΝΑ.

* κόσμος γ' ἔτοιμος, ὃ σφε συνθάψει πόσις.

ΧΟΡΟΣ.

ἴστω νυν εὐκλεῆς γε κατθανουμένη
 γυνή τ' ἀρίστη τῶν ὑφ' ἡλίῳ μακροῶ.

150

ΘΕΡΑΠΑΙΝΑ.

πῶς δ' οὐκ ἀρίστη ; τίς δ' ἐναντιώσεται ;
 τί χροὴ γενέσθαι τὴν ὑπερβεβλημένην
 γυναῖκα ; πῶς δ' ἂν μᾶλλον ἐνδείξαιτό τις
 πόσιν προτιμῶς ἢ θείλους' ὑπερθανεῖν ;
 καὶ ταῦτα μὲν δὴ πᾶς' ἐπίσταται πόλις·

155

ἃ δ' ἐν δόμοις ἔδρασε θαυμάσει κλύων.
 ἐπεὶ γὰρ ἦσθεθ' ἡμέραν τὴν κυρίαν
 ἤκούσαν, ὕδασι ποταμίους λευκὸν¹ χρῶα
 ἐλούσατ', ἐκ δ' ἐλουῖσα κεδρίνων δόμων 160
 ἐσθῆτα κόσμον τ' εὐπρεπῶς ἡσκήσατο,
 καὶ σιᾶσα πρόσθεν ἐστίας κατηύξατο.
 Δέσποιν', — ἐγὼ γὰρ ἔρχομαι κατὰ χθονός, —
 πανίστατόν σε προσπιτνοῦς² αἰτήσομαι,
 τέκν' ὀρφανεύσαι τάμα, καὶ τῷ μὲν φίλην 165
 σὺν³ ξυζῶν ἄλοχον, τῇ δὲ γενναῖον πόσιν.
 μηδ' ὥσπερ αὐτῶν ἡ τεκοῦς⁴ ἀπόλλυμαι
 θανεῖν ἁώρους παῖδας, ἀλλ' εὐδαίμονας
 ἐν γῇ πατρῷα τερπνὸν ἐκπλῆσαι βίον. —
 πάντας δὲ βωμούς οἱ κατ' Ἀδμήτου δόμους 170
 προσῆλθε ἀξέεστεψε καὶ προσῆύξατο,
 πτόρθων ἀποσχίζουσα μυρσίνης φόβην,
 ἄκλαυστος, ἀστένακτος, οὐδὲ τοῦ πτόρνου⁵
 κακὸν μεθίστη χρωτὸς εὐειδῇ φύσιν.
 κᾶπειτα θάλαμον ἐσπεσοῦσα καὶ λέχος, 175
 ἐνταῦθα δὴ ᾠδάκρυσε καὶ λέγει τάδε,
 ὦ λέκτρον, ἔνθα παρθένοι⁶ ἔλυσ' ἐγὼ
 κορεύματ' ἐκ τοῦδ' ἀνδρὸς, οὗ θνήσκω πέρι,
 χαῖρ' · οὐ γὰρ ἐχθαίρω σ'. ἀπώλεσας⁷ δέ με
 μόνην · προδοῦναι γὰρ σ' ὀκνοῦσα καὶ πόσιν 180
 θνήσκω. σέ δ' ἄλλη τις γυνὴ κεκτήσεται,
 σῶφρων μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ' ἴσως. —
 κυνεῖ δὲ προσπιτνοῦσα, πᾶν δὲ δέμνιον
 ὀφθαλμοτέγχι⁸ δέυεται πλημμυρίδι.
 ἐπεὶ δὲ πολλῶν δακρύων εἶχεν κόρον, 185
 στείχει προνωπῆς ἐκπεσοῦσα δεμνίων,

καὶ πολλὰ θάλαμον ἐξιοῦσ' ἐπεσιράφη,
 κάρῳεν αὐτὴν αὖθις ἐς κοίτην πάλιν.
 παῖδες δὲ πέπλων μητρὸς ἐξηρημένοι
 ἔκλαιον ἢ δὲ λαμβάνουσ' ἐς ἀγκάλας 190
 ἡσπάζετ' ἄλλοτ' ἄλλον, ὥς θανουμένη.
 πάντες δ' ἔκλαιον οἰκέται κατὰ στέγας
 δέσποιναν οἰκτείροντες. ἢ δὲ δεξιὰν
 προὔτειν' ἐκάστω, κοῦτις ἦν οὕτω κακὸς
 ὃν οὐ προσεῖπε καὶ προσεῤῥήθη πάλιν. 195
 τοιαῦτ' ἐν οἴκοις ἐστὶν Ἀδμήτου κακά.
 καὶ κατθανών τ' ἂν ὦλετ', ἐκφυγὼν δ' ἔχει
 τοσοῦτον ἄλγος, οὗ ποτ' οὐ λελησεται.

ΧΟΡΟΣ.

ἢ που στενάζει τοισίδ' Ἀδμητος κακοῖς,
 ἐσθλῆς γυναικὸς εἰ στερηθῆναί σφε χρή. 200

ΘΕΡΑΠΙΑΝΑ.

κλαίει γ', ἄκοιτιν ἐν χεροῖν φίλην ἔχων,
 καὶ μὴ προδοῦναι λίσσεται, τὰ μῆχανα
 ζητῶν· φθίνει γὰρ καὶ μαραίνεται νόσῳ
 παρειμένη δη, χεῖρὸς ἄθλιον βάρους.
 ὅμως δὲ καίπερ σμικρὸν ἐμπνέουσ' ἔτι 205
 βλέπει πρὸς αὐγὰς βούλεται τὰς ἡλίου.
 [ὥς οὐ ποτ' αὖθις, ἀλλὰ νῦν πανύστατον
 ἀκτῖνα κύκλον θ' ἡλίου προσόψεται.]
 ἀλλ' εἶμι καὶ σὴν ἀγγελῶ παρουσίαν·
 οὐ γάρ τι πάντες εὖ φρονοῦσι κοιράνοισι, 210
 ὥστ' ἐν κακοῖσιν εὐμενεῖς παρεστάναι.
 σὺ δ' εἰ παλαιὸς δεσπότης ἐμοῖς φίλος.

ΗΜΙΧΟΡΙΟΝ.

ὦ Ζεῦ, τίς ἂν πᾶ πόρος κακῶν
 γένοιτο καὶ λύσις τύχης ἀπάρεστι κοιράνοισι ;

^{το αὐτὸ ἐστὶν} ΗΜΙΧΟΡΙΟΝ.

ἔξεισὶ τις ; ἢ τέμῳ τρίχα, 215
καὶ μέλανα στολμιὸν πέπλων ἀμφιβαλώμεθ' ἤδη ;

ΗΜΙΧΟΡΙΟΝ.

δῆλα μὲν, φίλοι, δῆλά γ' ; ἀλλ' ὅμως

θεοῖσιν εὐχόμεσθα · θεῶν δύναμις μεγίστα. ἡ done

ΗΜΙΧΟΡΙΟΝ.

ὦναξ Παιάν, 220

ἔξευρε μηχανάν τιν' Ἀδμήτῳ κακῶν,

πόριζε δὴ πόριζε · καὶ πάρος γάρ

Ποῦδ' ἐφεῦρες, καὶ νῦν ἡ done

λυτήριος ἐκ θανάτου γενοῦ,

φρόνιον τ' ἀπόπαυσον Ἄιδαν. 225

ΗΜΙΧΟΡΙΟΝ.

παπαῖ, φεῦ, παπαῖ, φεῦ. ἰὼ ἰὼ.

ὦ παῖ Φέρητος, οἷα ἔπραξας δάμαρτος σᾶς στερεῖς

ΗΜΙΧΟΡΙΟΝ.

ἄρ' ἄξια καὶ σφαγᾶς τάδε,

καὶ πλέον ἢ βρόχῳ δέρην οὐρανίῳ ^{ἡ done} πτελάσσαι ; 230

ΗΜΙΧΟΡΙΟΝ.

τὰν γὰρ οὐ φίλαν, ἀλλὰ φιλόταταν

γυναῖκα καίθανούσαν ἐν ἡματι τῷδ' ἐπόψει.

ΗΜΙΧΟΡΙΟΝ.

ἰδού ἰδού,

ἦδ' ἐκ δόμων δὴ καὶ πόσις πορεύεται.

βόασον ὦ, στέναξον ὦ Φεραία

χθὼν, τὰν ἀρίστην

γυναῖκα μαραινομένην νόσῳ

κατὰ γᾶς, χθόνιον παρ' Ἄιδαν. 235

ΧΟΡΟΣ.

οὔποτε φήσω γάμον εὐφραίνειν

πλέον ἢ λυπεῖν, τοῖς τε πάροισιν

καὶ μετ'

τεκμαιρόμενος|καὶ τάσδε τύχας/

λεύσσω βασιλέως, ὅστις ἀρίστης

240

ἀπλακῶν ἀλόχου· τῆσδ' ἀβίωτον

τὸν ἔπειτα χρόνον βιοτεύσει.

ΑΛΚΗΣΤΙΣ.

Ἄλλιε καὶ φάος ἡμέρας,

οὐράνιαί τε δῖναι νεφέλας δρομαίου,—

ΑΔΜΗΤΟΣ.

ὄρᾱ σε κάμῃ, δύο κακῶς πεπραγότας,

245

οὐδὲν θεοὺς δρᾶσαντας· ἀνθ' ὅτου θανεῖ.

ΑΛΚΗΣΤΙΣ.

γαῖά τε καὶ μελάθρων στέγαι

νυμφίδιοί τε κοῖται πατρώας Ἰωλκοῦ.

ΑΔΜΗΤΟΣ.

ἔπαιρε σαντιήν, ὦ τάλαινα, μὴ προδῶς·

250

λίσσουν δὲ τοὺς κρατοῦντας οἰκτιεῖραι θεοὺς.

ΑΛΚΗΣΤΙΣ.

ὄρῶ δίκωπον ὄρῶ σκάφος, νεκύων δὲ πορθμεὺς

ἔχων χέρ' ἐπὶ κοντῷ Χάρων μ' ἤδη καλεῖ· Τί

μέλλεις;

ἐπείγουν· σὺ κατείργεις τάδε — τοῖα σπερχόμενος

ταχύνει.

255

ΑΔΜΗΤΟΣ.

οἴμοι· πικράν γε τήνδε μοι ναυκληρίαν

ἔλεξας. ὦ δύσδαίμον, οἷα πάσχομεν.

ΑΛΚΗΣΤΙΣ.

ἄγει μ' ἄγει μέ τις, — οὐχ ὄρᾳς; — νεκύων ἔς αὐλὰν

ὑπ' ὀφρύσι κυνανυγέσι βλέπων πτερωτὸς Ἄιδας.

τί ῥέξεις; ἄφες. τοῖαν ὁδὸν ἃ δειλαιοτάτα προβαίνω.

ΑΔΜΗΤΟΣ.

οἰκτρὰν φίλοισιν, ἐκ δὲ τῶν μάλιστα ἔμοι

καὶ παισὶν, οἷς δὴ πένθος ἐν κοινῷ τόδε.

266

ΑΛΚΗΣΤΙΣ.

μέθετέ με μέθετέ μ' ἤδη.

κλίνατ', οὐ σθένω ποσὶν.

πλησίον "Αἶδας.

σκοτία δ' ἐπ' ὅσσοισι νύξ ἐφέρπει.

τέκνα τέκν', οὐκέτι

270

οὐκέτι δὴ μάτηρ σφῶν ἔστιν.

χαίροντες, ὦ τέκνα, τόδε φάος ὀρώτον.

ΑΔΜΗΤΟΣ.

οἷμοι· τόδ' ἔπος λυπρὸν ἀκούω

καὶ παντὸς ἐμοὶ θανάτου μεῖζον.

μὴ πρὸς σε θεῶν τλῆς με προδοῦναι,

275

μὴ πρὸς παίδων, οὓς ὀρφανεῖς,

ἀλλ' ἄνα τόλμα.

σοῦ γὰρ φθιμένης οὐκέτ' ἂν εἶην.

ἐν σοὶ δ' ἔσμεν καὶ ζῆν καὶ μὴ.

σὴν γὰρ φιλίαν σεβόμεσθα.

279

ΑΛΚΗΣΤΙΣ.

"Αδμηθ',— ὀρᾷς γὰρ τὰ μὰ πρᾶγμαθ' ὥς ἔχει,—

λέξαι θέλω σοι πρὶν θανεῖν ἃ βούλομαι.

ἐγὼ σε πρεσβεύουσα καὶ ντὶ τῆς ἐμῆς

ψυχῆς καταστήσασα φῶς τόδ' εἰσορᾶν,

θνήσκω, παρόν μοι μὴ θανεῖν ὑπὲρ σέθεν,

ἀλλ' ἄνδρα τε σχεῖν Θεσσαλῶν ὃν ἠθελον,

285

καὶ δῶμα ναίειν ὄλβιον τυραννίδι,

οὐκ ἠθέλησα ζῆν ἀποσπασθεῖσά σου

ξὺν παισὶν ὀρφανοῖσιν· οὐδ' ἐφεισάμην,

ἦθες ἔχουσα δῶρ', ἐν οἷς ἔτερπόμην.

καίτοι σ' ὁ φύσας χῆ τεκοῦσα προὔδοσαν,

290

καλῶς μὲν αὐτοῖς κατθανεῖν ἦκον βίου,

καλῶς δὲ σῶσαι παῖδα κεὺκλεῶς θανεῖν.
μόνος γὰρ αὐτοῖς ἦσθα, κοῦτις ἐλπίς ἦν
σοῦ κατθανόντος ἄλλα φητύσειν τέκνα.
κἀγὼ τ' ἂν ἔζων καὶ σὺ τὸν λοιπὸν χρόνον,

298

κοῦκ ἂν μονωθεὶς σῆς δάμαρτος ἔστενες,
καὶ παῖδας ὠρφάνευσες. ἀλλὰ ταῦτα μὲν
θεῶν τις ἐξέπραξεν ὥσθ' οὕτως ἔχειν.

εἶεν · σὺ νῦν μοι τῶνδ' ἀπόμνησαι χάριν ·

300

αἰτήσομαι γὰρ σ' ἄξίαν μὲν οὐποτε,—
ψυχῆς γὰρ οὐδέν ἐστι τιμιώτερον—

δίκαια δ', ὡς φήσεις σὺ · τούσδε γὰρ φιλεῖς

οὐχ ἦσσον ἢ γὰρ παῖδας, εἵπερ εὖ φρονεῖς ·

τούτους ἀνάσχου δεσπότης ἐμῶν δόμων,

καὶ μὴ δ' ἰγῆμης τοῖσδε μητρυιὰν τέκνοις,

305

ἣτις κακίων οὐς' ἐμοῦ γυνὴ φθόνῳ

[τοῖς σοῖσι καμοῖς παισὶ χεῖρα προσβαλεῖ.]

[μὴ δῆτα δρᾶσης ταῦτά γ'] αἰτοῦμαί σ' ἐγώ.

ἐχθρὰ γὰρ ἡ αἰοῦσα μητρυιὰ τέκνοις

τοῖς πρόσθ', ἐχίδνης οὐδὲν ἡπιωτέρα.

310

καὶ παῖς μὲν ἄρσην πατέρ' ἔχει πύργον μέγαν,

[ὃν καὶ προσεῖπε καὶ προσεβρόθήθη πάλιν.]

σὺ δ' ὦ τέκνον μοι πῶς κορευθήσει καλῶς ;

ποίας τυχοῦσα συζύγον τῷ σὺ πατρί ;

[μὴ σοί τιν' αἰσχρὰν προσβαλοῦσα κληδόνα]

315

ἦδης ἐν ἀκμῇ σους διαφθείρη γάμους.

οὐ γὰρ σε μήτηρ οὔτε νυμφάνσει ποτὲ

οὔτ' ἐν τόχοισι σοῖσι θαρσυνεῖ, τέκνον,

παροῦς, ἢ οὐδὲν μητρὸς εὐμενέστερον.

δεῖ γὰρ θανεῖν με · καὶ τόδ' οὐκ ἐς αὔριον

320

οὐδ' ἐς τρίτην μοι μὴνὸς ἔρχεται κακόν,

ἀλλ' αὐτίκ' ἐν τοῖς οὐκέτι οὔσι λέξομαι.

χαίροντες εὐφραίνοισθε· καὶ σοὶ μὲν, πόσι,
γυναιῖκ' ἀρίστην ἔστι κομπάσαι λαβεῖν,
ὑμῖν δὲ, παῖδες, μητρὸς ἐκπεφυκέναι.

325

ΧΟΡΟΣ.

θάρσει· πρὸ τούτου γὰρ λέγειν οὐχ ἄζομαι·
δράσει τάδ', εἵπερ μὴ φρενῶν ἀμαρτάνει.

ΑΔΜΗΤΟΣ.

ἔσται τάδ' ἔσται, μὴ τρέσης· ἐπεὶ σ' ἐγὼ
καὶ ζῶσαν εἶχον, καὶ θανούσ' ἐμὴ γυνή
μόνη κεκλήσει, κοῦτις ἀντὶ σοῦ ποτε

330

τόνδ' ἄνδρα νύμφη Θεσσαλὶς προσφθέγγεται·

οὐκ ἔστιν οὕτως οὔτε πατρὸς εὐγενούς

οὔτ' εἶδος ἄλλως ἐκπρεπεστάτη γυνή.

ἄλλῃ δὲ παίδων τῶνδ' ὄνησιν εὐχρημαί

θεοῖς γενέσθαι· ἰσοῦ γὰρ οὐκ ὠνήμεθα.

335

οἶσω δὲ πένθος οὐκ ἐτήσιον τὸ σόν,

ἀλλ' ἐς τὸν αἰῶνα οὐμός ἀντέχη, γύναι,

στρυγῶν μὲν ἢ μ' ἔτικτεν, ἐχθαίρων δ' ἐμὸν

πατέρα· λόγῳ γὰρ ἦσαν οὐκ ἔργῳ φίλοι.

σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα

340

ψυχῆς ἔσωσας· ἄρά μοι στένειν πάρα

τοιᾶσδ' ἀμαρτάνοντι συζύγου σέθεν;

παύσω δὲ κώμους ξυμποτῶν θ' ὁμιλίας

στεφάνους τε μοῦσάν θ', ἣ κατεῖχ' ἐμοὺς δόμους.

οὐ γάρ ποτ' οὔτ' ἂν βαρβίτου θίγοιμι ἔτι

345

οὔτ' ἂν φρέν' ἐξαίροιμι πρὸς Λίβυν λακεῖν

αὐλόν· σὺ γάρ μου τέρψιν ἐξείλου βίου.

σοφῇ δὲ χειρὶ τεκτόνων δέμας τὸ σόν

εἰκασθὲν ἐν λέκτροισιν ἐκταθήσεται,

ὃ προσπεσοῦμαι καὶ περιπτύσσων χέρας

350

ὄνομα καλῶν σὸν τὴν φίλην ἐν ἀγκάλαις
 δόξω γυναῖκα καίπερ οὐκ ἔχων ἔχειν,
 ψυχρὰν μὲν, οἶμαι, τέρψιν, ἀλλ' ὅμως βάρος
 ψυχῆς ἀπαντιλοῖν ἄν· ἐν δ' ὀνειράσι
 φοιτῶσά μ' εὐφραίνοις ἄν. ἡδὺ γὰρ φίλους 355
 κὰν νυκτὶ λεύσσειν, ὅντιν' ἄν παρῇ χρόνον.
 εἰ δ' Ὀρφέως μοι γλῶσσα καὶ μέλος παρῇν,
 ὥστ' ἢ κόρην Δῆμητρος ἢ κείνης πόσιν
 ὕμνοισι κηλήσαντά σ' ἐξ' Αἰδου λαβεῖν,
 κατηλθον ἄν, καί μ' οὔθ' ὁ Πλούτωνος κύων 360
 οὔθ' οὐπὶ κώπη ψυχοπομπὸς ἄν Χάρων
 ἔσχον, πρὶν ἐς φῶς σὸν καταστήσαι βίον.
 ἀλλ' οὖν ἐκεῖσε προσδόκ' αὖ μ', ὅταν θάνω,
 καὶ δῶμ' ἐτοίμαζ', ὥς συνοικήσουσά μοι.
 ἐν ταῖσιν αὐταῖς γὰρ μ' ἐπισκήψω κέδροις 365
 σοὶ τούσδε θεῖναι πλευρά τ' ἐκτεῖναι πέλας
 πλευροῖσι τοῖς σοῖς· μηδὲ γὰρ θανῶν ποτε
 σοῦ χωρὶς εἶην τῆς μόνης πιστῆς ἐμοί.

ΧΟΡΟΣ.

καὶ μὴν ἐγὼ σοι πένθος ὥς φίλος φίλω
 λυπρὸν συνοίσω τῆσδε· καὶ γὰρ ἀξία. 370

ΑΛΚΗΣΤΙΣ.

ὦ παῖδες, αὐτοὶ δὴ τάδ' εἰσηκούσατε
 πατρὸς λέγοντος μὴ γαμεῖν ἄλλην τινὰ
 γυναῖκα· ἐφ' ὑμῖν, μηδ' ἀτιμάσειν ἐμέ.

ΔΔΜΗΤΟΣ.

καὶ νῦν γέ φημι, καὶ τελευτήσω τάδε.

ΑΛΚΗΣΤΙΣ.

ἐπὶ τοῖσδε παῖδας χειρὸς ἐξ ἐμῆς δέχου. 375

ΔΔΜΗΤΟΣ.

δέχομαι, φίλον γε δῶρον ἐκ φίλης χειρός.

2*

ΑΛΚΗΣΤΙΣ.

σὺ νῦν γενοῦ τοῖσδ' ἀντ' ἐμοῦ μήτηρ τέκνοις.

ΑΔΜΗΤΟΣ.

πολλή γ' ἀνάγκη σοῦ γ' ἀπεστερημένοις.

ΑΛΚΗΣΤΙΣ.

ὦ τέκν', ὅτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.

ΑΔΜΗΤΟΣ.

οἴμοι, τί δράσω δῆτα σοῦ μονούμενος ;

380

ΑΛΚΗΣΤΙΣ.

χρόνος μαλάξει σ' · οὐδέν ἐσθ' ὁ κατθανών.

ΑΔΜΗΤΟΣ.

ἄγου με σὺν σοι πρὸς θεῶν ἄγου κάτω.

ΑΛΚΗΣΤΙΣ.

ἀρκοῦμεν ἡμεῖς οἱ προθνήσκοντες σέθεν.

ΑΔΜΗΤΟΣ.

ὦ δαῖμον, οἷας συζύγου μ' ἀποστερεῖς.

ΑΛΚΗΣΤΙΣ.

καὶ μὴν σκοτεινὸν ὄμμα μου βαρύνεται.

385

ΑΔΜΗΤΟΣ.

ἀπωλόμην ἄρ', εἴ με δὴ λείψεις, γύναι.

ΑΛΚΗΣΤΙΣ.

ὥς οὐκέτ' οὔσαν οὐδέν ἂν λέγοις ἐμέ.

ΑΔΜΗΤΟΣ.

ὄρθον πρόσωπον, μὴ λίπης παῖδας σέθεν.

ΑΛΚΗΣΤΙΣ.

οὐ δῆθ' ἐκοῦσά γ', ἀλλὰ χαίρειτ', ὦ τέκνα.

ΑΔΜΗΤΟΣ.

βλέψον πρὸς αὐτοὺς βλέψον.

ΑΛΚΗΣΤΙΣ.

οὐδέν εἰμ' ἔτι.

ΑΔΜΗΤΟΣ.

τί δράς ; προλείπεις ;

ΑΛΚΗΣΤΙΣ.

χαῖρ'.

ΑΔΜΗΤΟΣ.

ἀπωλόμην τάλας.

ΧΟΡΟΣ.

βέβηκεν, οὐκέτ' ἔστιν Ἀδμήτου γυνή.

ΕΤΜΗΛΟΣ.

ἰὼ μοι τύχας. μαῖα δὴ καίω

βέβηκεν, οὐκέτ' ἔστιν, ὦ

πάτερ, ὑφ' ἁλῖω.

395

προλιπούσα δ' ἄμὸν βίον

ὠρφάνισεν τλαμῶν.

ἴδε γὰρ ἴδε βλέφαρον

καὶ παρατόνους χέρας.

ὑπάκουσον, ἄκουσον, ὦ μάτερ, ἀντιάξω σ'.

400

ἐγὼ σ' ἐγὼ, μάτερ,

* * καλοῦμαι ὁ

σὸς ποτὶ σοῖσι πιτνῶν στόμασιν νεοσσός.

ΑΔΜΗΤΟΣ.

τὴν οὐ κλύουσας οὐδ' ὀρῶσας· ὥστ' ἐγὼ

καὶ [σφῶ]βαρεῖα συμφορᾷ πεπλήγμεθα.

405

ΕΤΜΗΛΟΣ.

νέος ἐγὼ, πάτερ, λείπομαι φίλας

μονόστολός τε ματρός· ὦ

σχέτλια δὴ παθῶν

ἐγὼ ἔργα * σὺ τε,

σύγκασι μοὶ κούρα, κούρα

410

* * συνέτιλ᾽.

* * ὦ πάτερ,

ἀνόναν ἀνόναν ἐνύμφενσας, οὐδὲ γήρως

ἔβας τέλος σὺν τᾷδ'.

ἔφθιτο γὰρ πάρος,

393 — 403. = 406 — 414.

οἰχομένας δὲ σοῦ, μάτερ, ὄλωλεν οἶκος.

415

ΧΟΡΟΣ.

Ἄδμητ', ἀνάγκη τάσδε συμφορὰς φέρειν·
οὐ γάρ τι πρῶτος οὐδὲ λοίσθιος βροτῶν
γυναικὸς ἐσθλῆς ἤμπλακες· γίγνωσκε δὲ
ὥς πᾶσιν ἡμῖν καίθανεῖν ὀφείλεται.

ΑΔΜΗΤΟΣ.

ἐπίσταμαί τε κοῦκ ἄφνω κακὸν τόδε 420

προσέπιτ'· εἰδὼς δ' αὖτ' ἐτειρόμην πάλαι.

ἀλλ', — ἐκφορὰν γὰρ τοῦδε θήσομαι νεκροῦ, —

πάρεστε καὶ μένοντες ἀντηχήσατε

παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ.

πᾶσιν δὲ Θεσσαλοῖσιν ὧν ἐγὼ κρατῶ 425

πένθος γυναικὸς τῆσδε κοινοῦσθαι λέγω

κουρᾷ ξυρήκει καὶ μελαμπέπλῳ στολῇ·

τέθριππά θ' οἱ ζεύγνυσθε καὶ μονάμπνκας

πώλους, σιδήρῳ τέμνεται ἀχένων φόβην.

αὐλῶν δὲ μὴ κατ' ἄστν, μὴ λύρας κτύπος 430

ἔστω σελήνας δώδεκ' ἐκπληρουμένας·

οὐ γάρ τιν' ἄλλον φίλτερον θάψω νεκρὸν

τοῦδ' οὐδ' ἀμείνον' εἰς ἔμ'· ἀξία δέ μοι

τιμᾶν, ἐπεὶ τέθνηκεν ἀντ' ἐμοῦ μόνη.

ΧΟΡΟΣ.

ὦ Πελίου θύγατερ, 435

χαίρουσά μοι εἰν Αἶδα δόμοισι

τὸν ἀνάλιον οἶκον οἰκετεῦσις.

ἴστω δ' Αἶδας ὁ μελαγχαίτας θεὸς, ὃς τ' ἐπὶ

κώπα

πηδαλίῳ τε γέρων

440

νεκροπομπὸς ἵζει,

435 — 444 = 445 — 454.

πολὺ δὴ πολὺ δὴ γυναῖκ' ἀρίστην
 λίμναν Ἀχεροντίαν πορεύσας ἐλάττω δικώπῳ.
 πολλὰ σε μουνδοπόλοι *those have to do with you* 445

to please μέλψουσι καθ' ἐπτάτονόν τ' ὄρεϊαν *land &c*
 χέλυν ἐν τ' ἀλύροισ κλέοντες ὕμνοις,
 Σ' πάντα κύκλος ἀνίκα Καρνείου περινίσσεται ὄρα
 μηνὸς ἀειρομένης 450

παννύχου σελάνας,
 λιπαραῖσί τ' ἐν ὀλβίαις Ἀθάναϊς.

τοίαν ἔλιπες θανούσα μολπὰν μελέων ἀοιδοῖς.
 εἴθ' ἐπ' ἐμοὶ μὲν εἶη, 455

δυναίμαν δέ σε πέμπαι
 φάος ἐξ Αἶδα τεράμνων

Κωκυτοῦ τε ῥεέθρων

(ποταμῖα νερτέρῃ τε κόπῃ.)

σὺ γάρ, ὦ μόνα, ὦ φίλῳ γυναικῶν, 460

σὺ τὸν αὐτᾶς *my*

Ῥ ἔτλας πόσιν ἀντὶ σᾶς ἀμειῖναι
 ψυχᾶς ἐξ Αἶδα. κούφα σοι

χθὼν ἐπάνωθε πέσοι, γύναι. εἰ δέ τι

καινὸν ἔλοιτο λέχος πόσις, ἢ (μάλ') ἐμοί γ' ἂν εἶη

my στυγῆθεις τέκνοις τε τοῖς σοῖς. 465

ματέρος οὐ θελούσας

πρὸ παιδὸς χθονὶ κρύψαι

δέμας, οὐδὲ πατρὸς γεραιοῦ,

* * *

ὃν ἔτεκον δ', οὐκ ἔτλαν ῥύεσθαι

σχετλίῳ, πολὺν ἔχοντε χαίταν.

σὺ δ' ἐν ἡβᾷ

νέα προθανοῦσα φωτὸς οἶχει.

τοιαύτας εἶη μοι κύρσαι

συνδυνάδος φιλίας ἀλόχον· τὸ γὰρ

ἐν βιότῳ σπάνιον μέρος· ἥ γὰρ ἐμοί γ' ^{invers} ἀλυπος ⁴⁸⁵
 δι' αἰῶνος ἂν ξυνείη.

πρὸς

ΗΡΑΚΛΗΣ.

ξένοι, Φεραίας τῆσδε κωμῆται χθονὸς,

Ἄδμητον ἐν δόμοισιν ἄρα κιγχάνω;

ΧΟΡΟΣ.

ἔστ' ἐν δόμοισι παῖς Φέρητος, Ἡράκλεις.

ἀλλ' εἶπε ^{πρὸς} χρεία τίς σε Θεσσαλῶν χθόνα

πέμπει, Φεραίων ἄστυ προσβῆναι τόδε.

480

ΗΡΑΚΛΗΣ.

Τιρυνθίῳ πράσσω τιν' Εὐρυσθεῖ πόνον.

ΧΟΡΟΣ.

καὶ ποῖ πορεύει; τῷ προσέξουξαι πλάνῳ;

πρὸς

ΗΡΑΚΛΗΣ.

Θρηκὸς τέτρωρον ἄρμα Διομήδους μέτα.

ΧΟΡΟΣ.

πῶς οὖν δυνήσει; ^{πρὸς} μὲν ἀπειρος εἰ ξένον;

ΗΡΑΚΛΗΣ.

ἀπειρος· οὐπω Βιστόνων ἦλθον χθόνα.

485

ΧΟΡΟΣ.

οὐκ ἔστιν ἵππων δεσπόσαι σ' ἄνευ μάχης.

ΗΡΑΚΛΗΣ.

ἀλλ' οὐδ' ἀπειπεῖν τοὺς πόνους οἷόν τέ μοι

ΧΟΡΟΣ.

κτανὼν ἄρ' ἥξεις ἢ θανὼν αὐτοῦ μενεῖς.

ΗΡΑΚΛΗΣ.

οὐ τόνδ' ἀγῶνα πρῶτον ἂν δράμοιμ' ἐγώ.

ΧΟΡΟΣ.

τί δ' ἂν κρατήσας δεσπότην πλέον λάβοις;

490

ΗΡΑΚΛΗΣ.

πῶλους ἀπάξω κοιράνω Τυρυνθίω.

ΧΟΡΟΣ.

οὐκ εὐμαρὲς χαλινὸν ἐμβαλεῖν γνάθοις

ΗΡΑΚΛΗΣ.

εἰ μὴ γε πῦρ πνέουσι μυκτήρων ἄπο.

ΧΟΡΟΣ.

ἀλλ' ἄνδρας ἀρταμοῦσι λαίψηραῖς γνάθοις.

ΗΡΑΚΛΗΣ.

θηρῶν ὀρείων χόρτον, οὐχ ἱππων, λέγεις.

496

ΧΟΡΟΣ.

φάτνας ἴδοις ἂν αἵμασιν πεφυρμένας.

ΗΡΑΚΛΗΣ.

τίνος δ' ὁ θρέψας παῖς πατὴρ κομπάζεται;

ΧΟΡΟΣ.

Ἄρεος, ζαχρύσου Θρηκίας πέλιτος ἄναξ.

ΗΡΑΚΛΗΣ.

καὶ τόνδε τοῦμοῦ δαίμονος πόνον λέγεις, —

σκληρὸς γὰρ αἰὲ καὶ πρὸς αἵπος ἔρχεται, —

500

εἰ χρή με παισὶν οὖς Ἄρης ἐγείνατο

μάχην ξυνάψαι, πρῶτα μὲν Λυκάονι,

αὐθις δὲ Κύνῳ, τόνδε δ' ἔρχομαι τρίτον

ἄγωνα πῶλοις δεσπότη τε συμβαλῶν.

ἀλλ' οὐτις ἔστιν ὃς τὸν Ἀλκμήνης γόνον

506

τρέσαντα χεῖρα πολεμίων ποτ' ὄψεται.

ΧΟΡΟΣ.

καὶ μὴν ὃδ' αὐτὸς ἱῆσδε κοίρανος χθονὸς

Ἀδμητος ἔξω δωμάτων πορεύεται.

ΑΔΜΗΤΟΣ.

χαῖρ', ὦ Διὸς παῖ Περσέως τ' ἄφ' αἵματος

ΗΡΑΚΛΗΣ.

Ἄδμητε, καὶ σὺ χαῖρε, Θεσσαλῶν ἄναξ.

510

ΑΔΜΗΤΟΣ.

Θέλοιμ' ἄν· εὖνουν δ' ὄντα σ' ἐξεπίσταμαι.

ΗΡΑΚΛΗΣ.

τί χρῆμα κουρά τῇδε πενθίμῳ πρέπεις ; *ἀλλ' ἔγωγε οὐκ ἔχω*

ΑΔΜΗΤΟΣ.

θάπτειν τιν' ἐν τῇδ' ἡμέρᾳ μέλλω νεκρόν.

ΗΡΑΚΛΗΣ.

ἅπ' οὖν τέκνων σῶν πημονὴν εἶργοι θεός.

ΑΔΜΗΤΟΣ.

ζῶσιν κατ' οἴκους παῖδες οὓς ἔφυσ' ἐγώ.

515

ΗΡΑΚΛΗΣ.

πατήρ γε μὴν ὦραϊος, εἴπερ οἴχεται.

ΑΔΜΗΤΟΣ.

κάκεϊνος ἔστι χῆ τεκοῦσα μ', Ἡράκλεις.

ΗΡΑΚΛΗΣ.

οὐ μὴν γυνή γ' ὄλωλεν Ἀλκηστis σέθεν ;

ΑΔΜΗΤΟΣ.

διπλοῦς ἐπ' αὐτῇ μῦθος ἔστι μοι λέγειν.

ΗΡΑΚΛΗΣ.

πότερα θανούσης εἶπας ἢ ζώσης ἔτι ;

520

ΑΔΜΗΤΟΣ.

ἔστιν τε κούκέτ' ἔστιν, ἀλγύνει δέ με.

ΗΡΑΚΛΗΣ.

οὐδέν τι μᾶλλον οἶδ'· ἄσῃμ' ἄρα λέγεις.

ΑΔΜΗΤΟΣ.

οὐκ οἶσθα μοίρας ἧς τυχεῖν αὐτὴν χρεών ;

ΗΡΑΚΛΗΣ.

οἶδ' ἀντὶ σοῦ γε κατθανεῖν ὑφειμένην.

ΑΔΜΗΤΟΣ.

πῶς οὖν ἔτ' ἔστιν, εἴπερ ἦνεσεν τάδε ;

ΗΡΑΚΛΗΣ.

ἄ, μὴ πρόχλαι' ἄκοιτιν, ἐς τόδ' ἀναβαλοῦ.

525

ΑΔΕΛΦΟΤΗΣ.

τέθνηχ' ὁ μέλλων, κούκέτ' ἔσθ' ὁ κατθανών.

ΗΡΑΚΛΗΣ.

different
χωρὶς τό τ' εἶναι καὶ τὸ μὴ νομίζεται.

ΑΔΕΛΦΟΤΗΣ.

σὺ τῇδε κρίνεις, Ἡράκλεις, κείνη δ' ἐγώ.

ΗΡΑΚΛΗΣ.

τί δῆτα κλαίεις; τίς φίλων ὁ κατθανών;

530

ΑΔΕΛΦΟΤΗΣ.

different
γυνή· γυναικὸς ἀρτίως μεμνήμεθα.

ΗΡΑΚΛΗΣ.

ὄθνεϊος, ἢ σοὶ συγγενῆς γεγῶσά τις;

ΑΔΕΛΦΟΤΗΣ.

ὄθνεϊος, ἄλλως δ' ἦν ἀναγκαία δόμοις.

ΗΡΑΚΛΗΣ.

πῶς οὖν ἐν οἴκοις σοῖσιν ὤλεσεν βίον;

ΑΔΕΛΦΟΤΗΣ.

πατρὸς θανόντος ἐνθάδ' ὠρφανεύετο.

535

ΗΡΑΚΛΗΣ.

φεῦ. εἴθ' εὐρομέν σ', Ἀδμητε, μὴ λυπούμενον.

ΑΔΕΛΦΟΤΗΣ.

ὥς δὴ τί δράσων τόνδ' ὑπορράπτεις λόγον;

ΗΡΑΚΛΗΣ.

ξένων πρὸς ἄλλην ἐστίαν πορεύσομαι.

ΑΔΕΛΦΟΤΗΣ.

οὐκ ἔστιν, ὦναξ· μὴ τοσόνδ' ἔλθοι κακόν.

ΗΡΑΚΛΗΣ.

λυπούμενοις ὀχληρὸς, εἰ μόλοι, ξένος.

ΑΔΕΛΦΟΤΗΣ.

τεθναῖσιν οἱ θανόντες· ἀλλ' ἴθ' ἐς δόμους.

ΗΡΑΚΛΗΣ.

αἰσχρὸν παρὰ κλαίουσι θοινᾶσθαι φίλοις.

ΑΔΜΗΤΟΣ.

χωρὶς ξενῶνές εἰσιν οἷ σ' ἐσάξομεν.

ΗΡΑΚΛΗΣ.

μέθεσ με, καί σοι μυρίαν ἔξω χάριν.

ΑΔΜΗΤΟΣ.

οὐκ ἔστιν ἄλλου σ' ἀνδρὸς ἐστίαν μολεῖν.

545

ἦγε σὺ, τῶνδε δωμάτων ἐξωπτόντας
 ξενῶνας οἷξας, τοῖς τ' ἐφεστῶσιν φράσον
 σίτων παρεῖναι πλήθος· ἐν δὲ κλήσατε
 θύρας μεσαύλους οὐ πρέπει θοινωμένους
 κλύειν στεναγμῶν οὐδὲ λυπεῖσθαι ξένους.

550

ΧΟΡΟΣ.

τί δρᾷς; τοιαύτης ἡσυμφόρας προκειμένης,
 Ἄδμητε, τόλμας ξενεδοχεῖν, τί κῶρος εἶ;

ΑΔΜΗΤΟΣ

ἀλλ' εἰ δόμων σφε καὶ πόλεως ἀπηλᾶσται
 ξένον μολόντα, μᾶλλον ἂν μ' ἐπῆνεσας;
 οὐ δῆτ', ἐπεὶ μοι ξυμφορὰ μὲν οὐδεὶς ἂν
 μείων ἐγίγνεται, ἀξενώτερος δ' ἐγώ.
 καὶ πρὸς κακοῖσιν ἄλλο τοῦτ' ἂν ἦν κακόν.
 δόμους καλεῖσθαι τοὺς ἐμοὺς κακοξένους.
 αὐτὸς δ' ἀρίστον τοῦδε τυγχάνω ξένου,
 ὅταν ποτ' Ἀργούς διψίαν ἔλθω χθόνα.

555

ΧΟΡΟΣ.

πῶς οὖν ἔκρυπτες τὸν παρόντα δαίμονα,
 φίλου μολόντος ἀνδρὸς, ὥς αὐτὸς λέγεις;

ΑΔΜΗΤΟΣ.

οὐκ ἂν ποτ' ἠθέλησεν εἰσελθεῖν δόμους,
 εἰ τῶν ἐμῶν τι πημάτων ἐγνώρισε.

καὶ τῷ μὲν, οἶμαι, δρῶν τάδ' οὐ φρονεῖν δοκῶ,
 οὐδ' αἰνέσει με· τὰμὰ δ' οὐκ ἐπίσταται)

560

565

μέλαθρ' ἀπωθεῖν οὐδ' ἀτιμάζειν ξένους.

ΧΟΡΟΣ.

ὦ πολύξεινος καὶ ἐλεύθερος ἀνδρὸς αἰεί ποτ' οἶκος,
σέ τοι καὶ ὁ Πύθιος εὐλύρας Ἀπόλλων 570

ἠξίωσε ναίειν,

ἔτλα δὲ σοῖσι μηλονόμας

ἐν δόμοις γενέσθαι,

δοχμῶν διὰ κλιτύων 575

βοσκήμασι σοῖσι συρίζων

ποιμνίης ὕμεναίους.

σὺν δ' ἐποιμαίνοντο χαρᾷ μελέων βαλῖαι τε
λύγκες,

ἔβα δὲ λιποῦσ' Ὀθρυος νάπαν λεόντων 580

ἃ δαφεινὸς ἴλα·

χόρευσε δ' ἄμφι σὰν κιθάραν,

Φοῖβε, ποικιλόθριξ

νεβρὸς ὑψικόμων πέραν 585

βαίνουσ' ἐλατᾶν σφυρῶ κούφῳ,

χαίρουσ' εὐφροني μολπᾷ.

τοιγὰρ πολυμηλοτάταν

ἑστίαν οἰκεῖ παρὰ καλλίναον

Βοιθίαν λίμναν· ἀρότοις δὲ γυνᾶν 590

καὶ πεδίων δαπέδοις ὄρον ἄμφι μὲν ἀελίου κνε-
φαίαν

ἱππόστασιν αἰθέρα τὰν Μολοσσῶν τίθεται,

πόντιόν τ' Αἰγαίων' ἐπ' ἄκταν 595

ἀλίμενον Πηλίου κρατύνει.

καὶ νῦν δόμον ἀμπετάσας

569 — 578. = 579 — 587.

588 — 596. = 597 — 605.

δέξατο ξείνον νοτερῷ βλεφάρῳ,
 τὰς φίλας κλαίων ἀλόχου νέκυν ἐν
 δώμασιν ἀρτιθανῇ· τὸ γὰρ εὐγενὲς ἐκφέρεται
 πρὸς αἰδῶ. 600

ἐν τοῖς ἀγαθοῖσι δὲ πάντ' ἔνεστιν σοφίας.

πρὸς δ' ἔμῃ ψυχᾷ θάρσος ἦσται
 θεοσεβῇ φῶτα κεδνὰ πράξειν. 605

ΑΔΜΗΤΟΣ.

ἀνδρῶν Φεραίων εὐμενῆς παρουσία,
 νέκυν μὲν ἤδη πάντ' ἔχοντα πρόσπολοι
 φέρουσιν ἄρδην ἐς τάφον τε καὶ πυράν·
 ὑμεῖς δὲ τὴν θανοῦσαν, ὥς νομίζεται,
 προσείπατ' ἐξιούσαν ὑστάτην ὁδόν. 610

ΧΟΡΟΣ.

καὶ μὴν ὄρῳ σὸν πατέρα γηραιῷ ποδὶ
 στείχοντ', ὀπαδούς τ' ἐν χεροῖν δᾶμαρτι σῇ
 κόσμον φέροντας, νερτέρων ἀγάλματα·

ΦΕΡΗΣ.

ἦκω κακοῖσι σοῖσι συγκάμνων, τέκνον·
 (ἐσθλῆς γὰρ, — οὐδεὶς ἀντερεῖ, — καὶ σώφρονος 615
 γυναικὸς ἡμάρτηκας.) ἀλλὰ ταῦτα μὲν
 φέρειν ἀνάγκη, καίπερ ὄντα δύσφορα.
 δέχου δὲ κόσμον τόνδε, καὶ κατὰ χθονὸς
 ἵτω· τὸ ταύτης σῶμα τιμᾶσθαι χρεῶν,
 ἣτις γε τῆς σῆς προὔθανε ψυχῆς, τέκνον, 620
 καὶ μ' οὐκ ἄπαιδ' ἔθηκεν, οὐδ' εἴασε σοῦ
 στερέντα γῆρα πενθίμῳ καταφθίνειν,
 πάσαις δ' ἔθηκεν εὐκλεέστατον βίον
 γυναιξίν, ἔργον τλᾶσα γενναῖον τόδε.
 ὦ τόνδε μὲν σώσας, ἀναστήσασα δὲ 625

ἡμᾶς πιτνόντας, χαῖρε, κὰν ᾿Αιδου δόμοις
εὖ σοι γένοιτο. φημὶ τοιούτους γάμους
λύειν βροτοῖσιν, ἢ γαμεῖν οὐκ ἄξιον.

Α Δ Μ Η Τ Ο Σ .

οὐτ' ἤλθες ἐς τόνδ' ἐξ ἐμοῦ κληθεὶς τάφον
οὐτ' ἐν φίλοισι σὴν παρουσίαν λέγω.

630

κόσμον δὲ τὸν σὸν οὐποθ' ἦδ' ἐνδύσεται.
οὐ γάρ τι τῶν σῶν ἐνδεῆς ταφήσεται.

τότε ξυναλγεῖν χρῆν σ' ὅτ' ὠλλύμην ἐγώ.
σὺ δ' ἐκποδὼν στάς καὶ παρεῖς ἄλλῳ θανεῖν

635

νέῳ γέρων ὦν, τόνδ' ἀποιμῶζεις νεκρόν ;
οὐκ ἦσθ' ἄρ' ὀρθῶς τοῦδε σώματος πατήρ,

οὐδ' ἢ τεκεῖν φάσκουσα καὶ κεκλημένη
μήτηρ μ' ἔτικτε· δουλίου δ' ἀφ' αἵματος

μαστῶ γυναικὸς σῆς ὑπεβλήθην λάθρα.
ἔδειξας εἰς ἔλεγχον ἐξελθὼν ὅς εἰ,

640

καὶ μ' οὐ νομίζω παῖδα σὸν πεφυκέναι.

ἦ τᾶρα πάντων διαπρέπεις ἀψυχία,
ὅς τηλίκοσδ' ὦν καπὶ τέρμ' ἦκων βίου

οὐκ ἠθέλησας, οὐδ' ἐτόλμησας θανεῖν

τοῦ σοῦ πρὸ παιδὸς, ἀλλὰ τήνδ' εἰάσατε

645

γυναῖκ' ὀθνεῖαν, ἣν ἐγὼ καὶ μητέρα

πατέρα τ' ἂν ἐνδίκως ἂν ἡγοίμην μόνην.

καίτοι καλὸν γ' ἂν τόνδ' ἀγῶν' ἡγωνίσω,

τοῦ σοῦ πρὸ παιδὸς κατθανὼν, βραχὺς δέ σοι

πάντως ὁ λοιπὸς ἦν βιώσιμος χρόνος·

650

καὶ γὰρ τ' ἂν ἔζων χῆδε τὸν λοιπὸν χρόνον,

κοὐκ ἂν μονωθεὶς ἔστενον κακοῖς ἐμοῖς.

καὶ μὴν ὅς' ἄνδρα χρὴ παθεῖν εὐδαίμονα

πέπονθας· ἥβησας μὲν ἐν τυραννίδι,

παῖς δ' ἦν ἐγὼ σοι τῶνδε διάδοχος δόμων, 655
 ὥστ' οὐκ ἄτεκνος κατθανὼν ἄλλοις δόμον
 λείψειν ἔμελλες ὀρφανὸν διαρπάσαι.
 οὐ μὴν ἐρεῖς γέ μ' ὥς ἀτιμάζων τὸ σὸν
 γῆρας θανεῖν προὔδωκά σ' ὅστις αἰδόφρων
 πρὸς σ' ἦν μάλιστα, κἀντὶ τῶνδ' ἐμοὶ χάριν 660
 τοιάνδε καὶ σὺ χῆ τεκοῦς' ἡλλαξάτην.
 τοιγὰρ φυτεύων παῖδας οὐκέτ' ἂν φθάνοις,
 οἷ γηροδοσκήσουσι καὶ θανόντια σε
 περιστελοῦσι καὶ προθήσονται νεκρόν.
 οὐ γὰρ σ' ἔγωγε τῇδ' ἐμῇ θάψω χερί. 665
 τέθνηκα γὰρ δὴ τοῦπὶ σ' · εἰ δ' ἄλλου τυχὼν
 σωτήρος αὐγὰς εἰσορῶ, κείνου λέγω
 καὶ παῖδά μ' εἶναι καὶ φίλον γηροτρόφον.
 μάτην ἄρ' οἱ γέροντες εὐχονται θανεῖν,
 γῆρας ψέγοντες καὶ μακρὸν χρόνον βίου. 670
 ἦν δ' ἐγγὺς ἔλθῃ θάνατος, οὐδεὶς βούλεται
 θνήσκειν, τὸ γῆρας δ' οὐκέτ' ἔστ' αὐτοῖς βαρὺ.

ΧΟΡΟΣ.

παύσασθ' · ἄλλις γὰρ ἡ παρούσα συμφορὰ,
 ὦ παῖ · πατὴρ δὲ μὴ παροξύνῃς φρένας.

ΦΕΡΗΣ.

ὦ παῖ, τί ν' αὐχεῖς, πότερα Λυδὸν ἢ Φρύγα 675
 κακοῖς ἐλαύνειν ἀργυρώνητον σέθεν ;
 οὐκ οἶσθα Θεσσαλὸν με κἀπὸ Θεσσαλοῦ
 πατὴρ γεγῶτα, γνησίως ἐλεύθερον ;
 ἄγαν ὑβρίζεις καὶ νεανίας λόγους
 ῥίπτων ἐς ἡμᾶς · οὐ βαλὼν οὕτως ἄπει. 680
 ἐγὼ δέ σ' οἴκων δεσπότην ἐγεινάμην
 κἄθρεψ', ὀφείλω δ' οὐχ ὑπερθνήσκειν σέθεν

οὐ γὰρ πατρῶον τόνδ' ἐδεξάμην νόμον,
 παίδων προθνήσκειν πατέρας, οὐδ' Ἑλληνικόν.
 σαντιῶ γάρ, εἴτε δυστυχῆς εἴτ' εὐτυχῆς, 665
 ἔφυσ· αἱ δ' ἡμῶν χρῆν σε τυγχάνειν, ἔχεις.
 πολλῶν μὲν ἄρχεις, πολυπλέθρους δέ σοι γύας
 λείψω· πατρὸς γὰρ ταῦτ' ἐδεξάμην πάρα.
 τί δῆτά σ' ἠδίκηκα; τοῦ σ' ἀποστερεῶ; 689
 μὴ θνήσχ' ὑπὲρ τοῦδ' ἀνδρὸς, οὐδ' ἐγὼ πρὸ σοῦ.
 χαίρεις ὄρων φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς;
 ἦ μὴν πολὺν γε τὸν κάτω λογίζομαι
 χρόνον, τὸ δὲ ζῆν σμικρὸν, ἀλλ' ὅμως γλυκύ.
 σὺ γοῦν ἀναιδῶς διεμάχου τὸ μὴ θανεῖν,
 καὶ ζῆς παρελθὼν τὴν πεπρωμένην τύχην, 695
 ταύτην κατακτάς· εἴτ' ἐμὴν ἀψυχίαν
 λέγεις, γυναικὸς, ᾧ κάκισθ', ἥσσημένος,
 ἢ τοῦ καλοῦ σοῦ προὔθανεν νεανίου;
 σοφῶς δ' ἐφεῦρες, ὥστε μὴ θανεῖν ποτε,
 εἰ τὴν παροῦσαν κατθανεῖν πείσεις αἰὲ 700
 γυναιχ' ὑπὲρ σοῦ· κατ' ὄνειδίζεις φίλοις
 τοῖς μὴ θέλουσι δρᾶν τάδ', αὐτοὺς ὦν κακός;
 σίγα· νόμιζε δ'. εἰ σὺ τὴν σαντοῦ φιλεῖς
 ψυχὴν, φιλεῖν ἅπαντας· εἰ δ' ἡμᾶς κακῶς
 ἐρεῖς, ἀκούσει πολλὰ κοῦ ψευδῇ κακά. 705

ΧΟΡΟΣ.

πλείω λέλεκται νῦν τε καὶ τὰ πρὶν κακά·
 παῦσαι δὲ, πρέσβυ, παῖδα σὸν κακοῖσιν.

ΑΔΜΗΤΟΣ.

λέγ', ὥς ἐμοῦ λέξαντος· εἰ δ' ἀλγεῖς κλύων
 τάληθές, οὐ χρῆν σ' εἰς ἔμ' ἐξαμαρτάνειν.

ΦΕΡΗΣ.

σοῦ δ' ἂν προθνήσκων μάλλον ἐξημάρτανον. 710

ΑΔΜΗΤΟΣ.

ταῦτόν γάρ ἡδῶντι ἄνδρα καὶ πρέσβυν θανεῖν ;

ΦΕΡΗΣ.

ψυχῇ μιᾷ ζῆν, οὐ δυοῖν, ὀφείλομεν.

ΑΔΜΗΤΟΣ.

καὶ μὴν Διός γε μείζον' ἂν ζῶης χρόνον.

ΦΕΡΗΣ.

ἄρ᾽ ἄ γονεῦσιν, οὐδὲν ἔκδικον παθῶν ;

ΑΔΜΗΤΟΣ.

μακροῦ βίου γὰρ ἡσθόμην ἐρῶντά σε.

715

ΦΕΡΗΣ.

ἀλλ' οὐ σὺ νεκρὸν ἀντὶ σοῦ τόνδ' ἐκφέρεις ;

ΑΔΜΗΤΟΣ.

σημεῖα τῆς σῆς, ὧς κάκιστ', ἀψυχίας.

ΦΕΡΗΣ.

οὔτοι πρὸς ἡμῶν γ' ὤλετ' · οὐκ ἐρεῖς τόδε.

ΑΔΜΗΤΟΣ.

φεῦ ·

εἴθ' ἀνδρὸς ἔλθοις τοῦδέ γ' ἐς χρεῖαν ποτέ.

ΦΕΡΗΣ.

μνήστευε πολλὰς, ὥς θάνωσι πλείονες.

720

ΑΔΜΗΤΟΣ.

σοὶ τοῦτ' ὄνειδος · οὐ γὰρ ἠθέλες θανεῖν.

ΦΕΡΗΣ.

φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.

ΑΔΜΗΤΟΣ.

κακὸν τὸ λῆμα κοῦκ ἐν ἀνδράσιν τὸ σόν.

ΦΕΡΗΣ.

οὐκ ἐγγελαῖς γέροντα βαστάζων νεκρόν.

ΑΔΜΗΤΟΣ.

θανεῖ γε μέντοι δυσκλεῆς, ὅταν θάνῃς.

725

ΦΕΡΗΣ.

κακῶς ἀκούειν οὐ μέλει θανόντι μοι.

ΑΔΜΗΤΟΣ.

φεῦ φεῦ· τὸ γῆρας ὡς ἀναιδείας πλέων.

ΦΕΡΗΣ.

ἦδ' οὐκ ἀναιδής· τήνδ' ἐφεῦρες ἄφρονα.

ΑΔΜΗΤΟΣ.

ἄπελθε, καμὲ τόνδ' ἔα θάψαι νεκρόν.

ΦΕΡΗΣ.

ἄπειμι· θάψεις δ' αὐτὸς ὦν αὐτῆς φρονεύς. 730

δίκας δὲ δώσεις σοῖσι κηδεσταῖς ἔτι.

ἦ τάρ' Ἀκαστος οὐκέτ' ἔστ' ἐν ἀνδράσιν,
εἰ μὴ σ' ἀδελφῆς αἷμα τιμωρήσεται.

ΑΔΜΗΤΟΣ.

ἔρροισ νυν αὐτὸς χῆ ξυνοικήσασά σοι·

ἄπαιδε, παιδὸς ὄντιος, ὥσπερ ἄξιοι, 735

γηράσκει· οὐ γὰρ τῷδέ γ' ἐς ταῦτόν σιέγος

νεῖσθ'· εἰ δ' ἀπειπεῖν χρῆν με κηρύκων ὕπο

τὴν σὴν πατρώαν ἐστίαν, ἀπειῖπον ἄν.

ἡμεῖς δὲ, — τοὺν ποσὶν γὰρ οἰστέον κακόν, —

στείχωμεν, ὥς ἂν ἐν πυρᾷ θῶμεν νεκρόν. 740

ΧΟΡΟΣ.

ἰὼ ἰὼ. σχετλία τόλμης,

ὦ γενναία καὶ μεγ' ἀρίστη,

χαῖρε· πρόσφρων σε χθόνιός θ' Ἑρμῆς

Ἰδῆς τε δέχοιτ'· εἰ δέ τι κάκει

πλέον ἔστ' ἀγαθοῖς, τούτων μετέχουσ' 745

Ἰδου νύμφη παρεδρεύοις.

ΘΕΡΑΠΩΝ.

πολλοὺς μὲν ἤδη καπὸ παντοίας χθονὸς

ξένους μολόντας οἶδ' ἐς Ἀδμήτου δόμους,

οἷς δεῖπνα προῦθηκ'· ἀλλὰ τοῦδ' οὐπω ξένου

κακίον' ἐς τήνδ' ἐστίαν ἐδεξάμην. 750

ὅς πρῶτα μὲν πενθοῦντα δεσπότην ὄρων
ἐσηλθε κατόλμησ' ἀμείψασθαι πύλας.

ἔπειτα δ' οὔτι σωφρόνως ἐδέξατο

τὰ προστυχόντα ξένια, συμφορὰν μαθὼν,
ἀλλ' εἴ τι μὴ φέροιμεν, ὥτρυνεν φέρειν. 755

ποτῆρα δ' ἐν χεῖρεσσι κίσσινον λαβὼν
πίνει μελαίνης μητρὸς εὐζωρον μέθυ,^{ος}
ἕως ἐθέρμην' αὐτὸν ἀμφιβᾶσα φλόξ

οἴνου· στέφει δὲ κρατά μυρσίνοις κλάδοις,
ἄμους' ὑλακτῶν, δισσα δ' ἦν μέλη κλύειν· 760

ὁ μὲν γὰρ ἦδε, τῶν ἐν Ἀδμήτου κακῶν
οὐδὲν προτιμῶν, οἰκέται δ' ἐκλαίομεν
δέσποινα γ' ὄμμα δ' οὐκ ἐδείκνυμεν ξένῳ
τέγγοντες· Ἀδμητος γὰρ ὦδ' ἐφίετο.

καὶ νῦν ἐγὼ μὲν ἐν δόμοισιν ἐστιάω

ξένον, πανδοῦργον κλῶπα καὶ ληστήν τινα,
ἣ δ' ἐκ δόμων βέβηκεν, οὐδ' ἐφεσπόμεν,

οὐδ' ἐξέτεινα χεῖρ', ἀποιμῶζων ἐμὴν
δέσποιναν, ἣ μοι πᾶσί τ' οἰκέταισιν ἦν

μήτηρ· κακῶν γὰρ μυρίων ἐρρύετο,

ὄργας μαλάσσουσ' ἀνδρός· ἄρα τὸν ξένον
στυγῶ δικαίως, ἐν κακοῖς ἀφιγμένον ; 770

ΗΡΑΚΛΗΣ.

οὗτος, τί σεμνὸν καὶ πέφροντιχὸς βλέπεις ;

οὐ χρὴ σκυθρωπὸν τοῖς ξένοις τὸν πρόσπολόν
εἶναι, δέχεσθαι δ' εὐπροσηγόρῳ φρενί. 775

σὺ δ' ἄνδρ' ἑταῖρον δεσπότην παρόνθ' ὄρων,

στυγνῶ προσώπῳ καὶ συνωφρυνμένῳ
δέχει, θυραίου πῆματος σπουδὴν ἔχων.

δεῦρ' ἔλθ', ὅπως ἂν καὶ σοφώτερος γένη.

τὰ θνητὰ πράγματ' οἶδας ἣν ἔχει φύσιν ; 780
οἶμαι μὲν οὐ· πόθεν γάρ ; ἀλλ' ἀκούέ μου.

βροτοῖς ἅπασι κατθανεῖν ὀφείλεται,
κουνῆ ἐστι θνητῶν ὅστις ἐξέπίσταται
τὴν αὔριον μέλλουσαν εἰ βιώσεται·

τὸ τῆς ^{τύχης} τύχης γὰρ ἀφανὲς οἷ προβήσεται, 785
καῖστ' οὐ διδακτὸν, οὐδ' ἀλίσκεται τέχνη.

ταῦτ' οὖν ἀκούσας καὶ μαθὼν ἐμοῦ πάρα,
εὐφραине σαντὸν, πῖνε, τὸν καθ' ἡμέραν
βίον λογίζου σὸν, τὰ δ' ἄλλα τῆς τύχης.

τίμα δὲ καὶ τὴν πλεῖστον ἡδίστην θεῶν 790
Κύπριν βροτοῖσιν· εὐμενὴς γὰρ ἡ θεός.

τὰ δ' ἄλλ' ἔασον ταῦτα, καὶ πείθου λόγοις
ἐμοῖσιν, εἴπερ ὀρθά σοι δοκῶ λέγειν·

οἶμαι μὲν. οὐκουν τὴν ἄγαν λύπην ἀφείς
πίει μεθ' ἡμῶν τάσδ' ὑπερβαλὼν πύλας, 795

στεφάνοις πυκασθεῖς ; καὶ σάφ' οἶδ' ὁδοῦνεκα
[τοῦ νῦν σκυθρωποῦ καὶ ξυνεσιτῶτος φρενῶν :

μεθορμιεῖ σε πίτυλος ἐμπεσὼν σκύφου.
ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρεῶν,

ὥς τοῖς γε σεμινοῖς καὶ ξυνωφρουωμένοις 800
ἅπασιν ἐστίν, ὥς γ' ἐμοὶ χρῆσθαι κριτῇ,]

οὐ βίος ἀληθῶς ὁ βίος, ἀλλὰ συμφορά.
ΘΕΡΑΠΩΝ.

ἐπιστάμεσθα ταῦτα· νῦν δὲ πράσσομεν
οὐχ οἷα κόμον καὶ γέλωτος ἄξια.

ἩΡΑΚΛΗΣ.
γυνὴ θυραῖος ἢ θανοῦσα· μὴ λίαν 805
πένθει· δόμων γὰρ ζῶσι τῶνδε δεσπόται.

ΘΕΡΑΠΩΝ.
τί ζῶσιν ; οὐ κάτοισθα τὰν δόμοις κακά ;

ΗΡΑΚΛΗΣ.

εἰ μή τι σός με δεσπότης ἐψεύσατο.

ΘΕΡΑΠΩΝ.

ἄγαν ἐκεῖνός ἐστ' ἄγαν φιλόξενος.

ΗΡΑΚΛΗΣ.

οὐ χρῆν μ' ὀθνείου γ' οὔνεκ' εὖ πάσχειν νεκροῦ;

ΘΕΡΑΠΩΝ.

ἦ κάρτα μέντοι καὶ λίαν θυραῖος ἦν. 811

ΗΡΑΚΛΗΣ.

μῶν ξυμφορὰν τιν' οὔσαν οὐκ ἔφραζέ μοι;

ΘΕΡΑΠΩΝ.

χαίρων ἴθ' · ἡμῖν δεσποτῶν μέλει κακά.

ΗΡΑΚΛΗΣ.

ὅδ' οὐ θυραίων πημάτων ἄρχει λόγος.

ΘΕΡΑΠΩΝ.

οὐ γάρ τι κωμάζοντι' ἂν ἡχθόμην σ' ὀρώων. 815

ΗΡΑΚΛΗΣ.

ἀλλ' ἦ πέπονθα δεῖν' ὑπὸ ξένων ἐμῶν;

ΘΕΡΑΠΩΝ.

οὐκ ἦλθες ἐν δέοντι δέξασθαι δόμοις ·

πένθος γὰρ ἡμῖν ἐστι · καὶ κουράν βλέπεις

μελαμπέπλους στολμούς τε.

ΗΡΑΚΛΗΣ.

τίς δ' ὁ κατθανών;

μῶν ἢ τέκνων τι φροῦδον ἢ πατὴρ γέρων; 820

ΘΕΡΑΠΩΝ.

γυνὴ μὲν οὖν ὄλωλεν Ἀδμήτου, ξένη.

ΗΡΑΚΛΗΣ.

τί φῆς; ἔπειτα δῆτά μ' ἐξενίζετε;

ΘΕΡΑΠΩΝ.

ἠδεῖτο γὰρ σε τῶνδ' ἀπώσασθαι δόμων.

ΗΡΑΚΛΗΣ.

ὦ σχέτλι', οἷας ἡμπλακες ξυναόρου.

ΘΕΡΑΠΩΝ.

ἀπωλόμεσθα πάντες, οὐ κείνη μόνη.

825

ΗΡΑΚΛΗΣ.

ἀλλ' ἡσθόμην μὲν, ὅμμ' ἰδὼν δακρυρροοῦν
κουράν τε καὶ πρόσωπον· (ἀλλ' ἐπειθέ με
λέγων θυραῖον κῆδος ἐς τάφον φέρειν.
βία δὲ θυμοῦ τάσδ' ὑπερβαλὼν πύλας
ἔπινον ἀνδρὸς ἐν φιλοξένου δόμοις,
ἡρώδης οὕτω. καὶ τα καμᾶζω κάρα
στεφάνοις πυκασθεῖς; ἀλλὰ σοῦ τὸ μὴ φράσαι,
κακοῦ τοσοῦτου δώμασιν προσκειμένου.
ποῦ καὶ σφε θάπτει; ποῦ νιν εὐρήσω μολῶν;

830

ΘΕΡΑΠΩΝ.

ὀρθὴν παρ' οἶμον, ἣ πὶ Λάρισσαν φέρει,
τύμβον κατόφει ξεστὸν ἐκ προαστίου.

835

ΗΡΑΚΛΗΣ.

ὦ πολλὰ τλάσα καρδία καὶ χεῖρ ἐμῇ,
νῦν δαῖξον οἶον παῖδά σ' ἣ Τιρυνθία
'Ηλεκτρυόνοσ ἐγείναι· 'Αλκυήνη Δί.
δεῖ γάρ με σῶσαι τὴν θανοῦσαν ἀρτίως
γυναῖκα κεῖς τόνδ' αὐθις ἰδρῦσαι δόμον.
'Αλκηστιν, 'Αδμήτω θ' ὑπουργῆσαι χάριν.
ἐλθὼν δ' ἄνακτα τὸν μελάμπεπλον νεκρῶν
θάνατον φυλάξω, καὶ νιν εὐρήσειν δοκῶ,
πίνοντα τύμβου πλησίον προσφαγμάτων.
κᾶνπερ λοχῆσας αὐτὸν ἐξ ἔδρας συθείς
μάρψω, κύκλον δὲ περιβάλω χεροῖν ἐμαῖν,
οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται
μογοῦντα πλευρὰ, πρὶν γυναῖκα ἐμοὶ μεθῇ.
ἦν δ' οὖν ἀμάρτω τῆσδ' ἄγρας, καὶ μὴ ῥόλη
πρὸς αἵματηρόν πέλανον, εἴμι τῶν κάτω

840

845

850

Κόρης ἄνακτός τ' εἰς ἀνηλίους δόμους,
 αἰτήσομαί τε· καὶ πέποιθ' ἄξειν ἄνω
 Ἄλκηστιν, ὥστε χερσὶν ἐνθεῖναι ξένοι·
 ὅς μ' ἐς δόμους ἐδέξατ' οὐδ' ἀπήλασε,
 καίπερ βαρεῖα ξυμφορᾷ πεπληγμένος,
 ἔκρυπτε δ', ὦν γενναῖος, αἰδεσθεὶς ἐμέ.
 τίς τοῦδε μᾶλλον Θεσσαλῶν φιλόξενος;
 τίς Ἑλλάδ' οἰκῶν; τοιγὰρ οὐκ ἐρεῖ κακὸν
 εὐεργετῆσαι φῶτα γενναῖος γεγώς.

855

860

ΑΔΜΗΤΟΣ.

ἰὼ ἰώ. στυγναὶ πρόσοδοι,
 στυγναὶ δ' ὄψεις χήρων μελάρων.
 ἰὼ μοί μοι, αἰαῖ αἰαῖ.
 ποῖ βῶ; πᾶ σιῶ; τί λέγω; τί δὲ μή;
 πῶς ἂν ὀλοίμαν.

865

ἦ βαρυδαίμονα μήτηρ μ' ἔτεκεν.
 ζηλῶ φθιμένους, κείνων ἔραμαι,
 κεῖν' ἐπιθυμῶ δώματα ναίειν.
 οὔτε γὰρ αὐγὰς χαίρω προσορῶν,
 οὔτ' ἐπὶ γαίας πόδα πεζεύων·
 τοῖον ὁμήρόν μ' ἀποσυλήσας
 Αἰδῇ Θάνατος παρέδωκεν.

870

ΧΟΡΟΣ.

πρόδα πρόδα· βᾶθι κεῖνος οἶκον,

ΑΔΜΗΤΟΣ.

αἰαῖ.

ΧΟΡΟΣ.

πεπονθὼς ἄξι' αἰαγμάτων.

ΑΔΜΗΤΟΣ.

ἔ. ἔ.

872 — 877. = 889 — 894.

δι' ^{ἰσχυρὰ} οδύναις ἔβας,
σάφ' οἶδα.

ΧΟΡΟΣ.

875

ΑΔΜΗΤΟΣ

φεῦ φεῦ

ΧΟΡΟΣ.

τὰν νέρθε δ' οὐδὲν ὠφελεῖς,

ΑΔΜΗΤΟΣ.

ὦ μοί μοι.

ΧΟΡΟΣ.

τὸ μήποτε εἰσφεῖν φιλίας ἀλόχον
πρόσωπον ἄντα [λυπρόν].

ΑΔΜΗΤΟΣ.

ἔμνησας ὃ μου φρένας ἤλκωσεν.

τί γὰρ ἀνδρὶ κακὸν μεῖζον ἀμαρτεῖν

πιστῆς ἀλόχον; μή ποτε γήμας

880

ὠφελον οἰκεῖν μετὰ τῆσδε δόμους.

ἤλῳ δ' ἀγάμους ἀτέκνους τε βροτῶν.

οὐ γὰρ ψυχὴ τῆς ὑπεραλγεῖν

μέτρον ἄχθος

παίδων δὲ νόσους καὶ νυμφιδίους

885

εὐνὰς θανάτοις κεραῖζομένας

οὐ τλητὸν ὄραν, ἐξὸν ἀτέκνους

ἀγάμους τ' εἶναι διὰ παντός.

ΧΟΡΟΣ.

τύχα τύχα δυσπάλαιστος ἦκει.

ΑΔΜΗΤΟΣ.

αἰαῖ.

ΧΟΡΟΣ.

πέρας δ' οὐδὲν τίθης ἀλγέων.

890

ΑΔΜΗΤΟΣ.

Ξ Ξ.

ΧΟΡΟΣ.

βαρέα μὲν φέρειν,
ὁμῶς δὲ ^{λεῖον}

ΑΔΜΗΤΟΣ.

φεῦ φεῦ.

ΧΟΡΟΣ.

τλᾶθ' οὐ σὺ πρῶτος ὤλεσας

ΑΔΜΗΤΟΣ.

ὦ μοί μοι.

ΧΟΡΟΣ.

γυναιῖκα · συμφορὰ δ' ἑτέρους ἑτέρα
πιέζει φανεῖσα θνατῶν.

ΑΔΜΗΤΟΣ.

ὦ μακρὰ πένθη λῦπαί τε φίλων
τῶν ὑπὸ γαῖαν.

896

τί μ' ἐκώλυσας ῥῆται τύμβου
τάφρον ἐς κοίλην, καὶ μετ' ἐκείνης
τῆς μέγ' ἀρίστης κεῖσθαι φθίμενον;
δύο δ' ἀντὶ μιᾶς Αἰδης ψυχὰς
τὰς πιστοτάτας σὺν ἄν ἔσχεν, ὁμοῦ
χθονίαν λίμνην διαβάντε.

900

ΧΟΡΟΣ.

ἔμοί τις ἦν ἐν γένει, ὃ κόρος ἀξιόθρηνος
ᾤχετ' ἐν δόμοισι
μονόπαις · ἀλλ' ἔμπας
ἔφερε κακὸν ἅλις, ἄτεκνος ὦν,
πολιάς ἐπὶ χαίτας
ἤδη προπετῆς ὦν,
θιότου τε πόρσω.

906

910

ΑΔΜΗΤΟΣ.

ὦ σχῆμα δόμων, πῶς εἰσέλθω;
 πῶς δ' οἰκήσω, μεταπίπτοντος
 δαίμονος; οἶμοι. πολὺ γὰρ τὸ μέσον·
 τότε μὲν πενκάϊς σὺν Πηλιάσιν, 915
 σὺν θ' ὕμεναίοις ἔστειχον ἔσω,
 φιλίας ἀλόχου χέρα βαστάζων.
 πολυάχητος δ' εἶπετο κῶμος,
 τήν τε θανοῦσαν καὶ ὀλβίζων,
 ὥς εὐπατρίδαι καὶ ἀπ' ἀμφοτέρων 920
 ὄντες ἀριπτέων σύζυγες εἶμεν,
 νῦν δ' ὕμεναίων γόος ἀντίπαλος,
 λευκῶν τε πέπλων μέλανες στολμοὶ
 πέμπουσί μ' ἔσω
 λέκτρων κοίτας ἐς ἐρήμους. 925

ΧΟΡΟΣ.

παρ' εὐτυχῇ σοι πότιμον ἦλθεν ἀπειροκάκῳ τὸδ'
 ἄλγος· ἀλλ' ἔσωσας
 βίοτον καὶ ψυχάν.
 ἔθανε δάμαρ, ἔλιπε φιλίαν· 930
 τί νέον τόδε; πολλοῖς
 ἤδη παρέλυσεν
 θάνατος δάμαρτος.

ΑΔΜΗΤΟΣ.

φίλοι, γυναικὸς δαίμον' εὐτυχέστερον 935
 τοῦμοῦ νομίζω, καίπερ οὐ δοκοῦνθ' ὅμως·
 τῆς μὲν γὰρ οὐδὲν ἄλγος ἄνεται ποτε,
 πολλῶν δὲ μῶχθων εὐκλεῆς ἐπαύσατο.
 ἐγὼ δ', ὃν οὐ χρῆν ζῆν, παρεῖς τὸ μόρσιμον,
 λυπρὸν διάξω βίοτον· ἄρτι μανθάνω. 940

πῶς γὰρ δόμων τῶνδ' εἰσόδους ἀνέξομαι ;
 τίν' ἂν προσειπὼν, τοῦ δὲ προσρηθεὶς ὕπο,
 τερπνῆς τύχοιμ' ἂν εἰσόδου ; ποῖ τρέψομαι ;
 ἢ μὲν γὰρ ἔνδον ἐξελαῖ μ' ἐρημία,
 γυναικὸς εὐνάς εὖτ' ἂν εἰσίδω κενὰς 945
 θρόνους τ' ἐν-οῖσιν ἴξε, καὶ κατὰ στέγας
 ἀνχημρὸν οὐδ' αὖς, τέκνα δ' ἄμφι γούνασι
 πίπτοντα κλαίῃ μητέρ', οἱ δὲ δεσπότην
 στένωσιν οἷαν ἐκ δόμων ἀπώλεσαν.
 τὰ μὲν κατ' οἶκον τοιάδ' · ἔξωθεν δέ με 950
 γάμοι τ' ἐλῶσι Θεσσαλῶν καὶ ξύλλογοι
 γυναικοπληθεῖς · οὐ γὰρ ἐξανέξομαι
 λεύσσω δάμαρτος τῆς ἐμῆς ὁμήλικας.
 ἐρεῖ δέ μ' ὅστις ἐχθρὸς ὢν κύρεϊ τάδε ·
 Ἴδου τὸν αἰσχροῦς ζῶνθ', ὃς οὐκ ἔτλη θανεῖν, 955
 ἀλλ' ἦν ἔγηνεν ἀντιδούς ἀψυχία
 πέφευγεν Αἰδην · εἴτ' ἀνὴρ εἶναι δοκεῖ ;
 στυγεῖ δὲ τοὺς τεκόντας, αὐτὰς οὐ φέλων
 θανεῖν. — τοιάνδε πρὸς κακοῖσι κληδόνα
 ἔξω. τί μοι ζῆν δῆτα κύδιον, φίλοι, 960
 κακῶς κλύοντι καὶ κακῶς πεπραγότει ;

ΧΟΡΟΣ.

ἐγὼ καὶ διὰ μούσας
 καὶ μετάρσιος ἤξα, καὶ
 πλείστων ἀψάμενος λόγων
 κρεῖσσον οὐδὲν ἀνάγκας 965
 εὖρον, οὐδέ τι φάρμακον
 Θρηήσσαις ἐν σανίσιν, τὰς
 Ὀρφεῖα κατέγραψεν

γῆρας, οὐδ' ὅσα Φοῖβος Ἀσκληπιάδαις ἔδωκε 970
φάρμακά πολυπόνοις ἀντίτεμων βροτοῖσιν.

μόνας δ' οὐτ' ἐπὶ βωμονὺς
ἔλθειν οὔτε βρέτας θεᾶς
ἔστιν, οὐ σφαγίων κλύει. 975

μή μοι, πότνια, μείζων
ἔλθοις ἢ τὸ πρὶν ἐν βίῳ.
καὶ γὰρ Ζεὺς ὃ τι νεύσῃ,
σὺν σοὶ τοῦτο τελευτᾷ. 979

καὶ τὸν ἐν Χαλύβοις δαμάξεις σὺ βία σίδαρον,
οὐδέ τις ἀποτόμον λήματός ἐστιν αἰδώς.
καὶ σ' ἐν ἀφύκτοισι χερῶν εἴλε θεὰ δεσμοῖς.
τόλμα δ'· οὐ γὰρ ἀνάξεις ποτ' ἔνερθεν 985

ἡλκίων τοὺς φθιμένους ἄνω. καὶ θεῶν σκότιοι
φθίνουσι παῖδες ἐν θανάτῳ. 990

φίλα μὲν ὅτ' ἦν μεθ' ἡμῶν,
φίλα δ' ἔτι καὶ θανοῦσα·

γενναιοτάταν δὲ πασῶν

ἑξενύξω κλισίαις ἄκοιτιν.

μηδὲ νεκρῶν ὥς φθιμένων χῶμα νομιζέσθω 995

τύμβος σᾶς ἀλόχου, θεοῖσι δ' ὁμοίως

τιμάσθω, θεῶν ἐμπορῶν. καὶ τις δοχμίαν 1000

κέλευθον ἐμβαίνων τόδ' ἔρει·

Αὐτὰ ποτὲ προὔθαν' ἀνδρὸς,

νῦν δ' ἐστὶ μάκαιρα δαίμων,

χαῖρ', ὦ πότνι', εὖ δὲ δοίης. —

τοιαῖ νιν προσερούσι φῆμαι.

καὶ μὴν ὅδ', ὥς ἔοικεν, Ἀλκμήνης γόνος,

Ἀδμητε, πρὸς σὴν ἐστίαν πορεύεται.

ΗΡΑΚΛΗΣ.

with Aristote mite

φίλον πρὸς ἄνδρα χρὴ λέγειν ἐλευθέρως,
 Ἀδμητε, μὲμφάς δ' οὐχ ὑπὸ σπλάγχνοις ἔχειν
 σιγῶντ'. ἐγὼ δὲ σοῖς κακοῖσιν ἡξίουν 1010
 ἐγγὺς παρεστὼς ἐξετάζεσθαι φίλος.
 σὺ δ' οὐκ ἔφραζες σῆς προκείμενον νέκυν
 γυναικὸς, ἀλλὰ μ' ἐξένιζες ἐν δόμοις,
 ὥς δὴ θυραίου πῆματος σπονδὴν ἔχων.
 καῖστεψα κραῖτα καὶ θεοῖς ἐλειψάμην 1015
 σπονδάς ἐν οἴκοις δυστυχοῦσι τοῖσι σοῖς.
 καὶ μέμφομαι μὲν μέμφομαι παθὼν τάδε,
 οὐ μὴν σε λυπεῖν ἐν κακοῖσι βούλομαι.
 ὦν δ' οὐνεχ' ἦκω δεῦρ' ὑποστρέψας πάλιν
 λέξω. γυναῖκα τήνδε μοι σώσον λαβὼν, 1020
 ἕως ἂν ἵππους δεῦρο Θρηκίας ἄγων
 ἔλθω, τύραννον Βιστόνων κατακτανών.
 πρᾶξας δ' ὃ μὴ τύχοιμι, — νοστήσαιμι γάρ, —
 δίδωμι τήνδε σοῖσι προσπολεῖν δόμοις.
 πολλῶ δὲ μόχθῳ χειρὰς ἤλθεν εἰς ἐμὰς · 1025
 ἀγῶνα γὰρ πάνδημον εὐρίσκω τινὰς
 τιθέντας ἀθληταῖσιν, ἄξιον πόνου,
 ὅθεν κομίζω τήνδε νικητήρια
 λαβών · τὰ μὲν γὰρ κοῦφα τοῖς νικῶσιν ἦν
 ἵππους ἄγεσθαι, τοῖσι δ' αὖ τὰ μείζονα 1030
 νικῶσι, πυγμὴν καὶ πάλην, βουφόρβια ·
 γυνὴ δ' ἐπ' αὐτοῖς εἶπετ' · ἐντυχόντι δὲ
 αἰσχρὸν παρεῖναι κέρδος ἦν τόδ' εὐκλεές.
 ἀλλ', ὥσπερ εἶπον, σοὶ μέλειν γυναῖκα χρὴ ·
 οὐ γὰρ κλοπαίαν, ἀλλὰ σὺν πόνῳ λαβὼν 1035
 ἦκω · χρόνῳ δὲ καὶ σὺ μ' αἰνέσεις ἴσως.

ΑΔΜΗΤΟΣ.

οὔτοι σ' ἀτίζων οὐδ' ἐν ἐχθροῖσιν τιθεὶς
ἔκρυψ' ἐμῆς γυναικὸς ἀθλίους τύχας·
ἀλλ' ἄλγος ἄλγει τοῦτ' ἂν ᾦν προσκείμενον,
εἴ του πρὸς ἄλλου δώμαθ' ὠρμήθης ξένου· 1040

ἄλλις δὲ κλαίειν τοῦμὸν ᾦν ἐμοὶ κακόν.
γυναῖκα δ', εἴ πως ἔστιν, αἰτουμαί σ', ἄναξ,
ἄλλον τιν' ὅστις μὴ πέπονθεν οἷ' ἐγὼ
σώζειν ἀνῶχθι Θεσσαλῶν· πολλοὶ δέ σοι
ξένοι Φεραίων· μή μ' ἀναμνήσης κακῶν. 1045

οὐκ ἂν δυναίμην τήνδ' ὄρων ἐν δώμασιν
ἄδακρυς εἶναι· μὴ νοσοῦντί μοι νόσον
προσθῆς· ἄλλις γὰρ συμφορᾷ βαρύνομαι.
ποῦ καὶ τρέφοιτ' ἂν δωμαίων νέα γυνή;
νέα γὰρ, ὥς ἐσθῆτι καὶ κόσμῳ πρόκειται. 1050

πότερ' αὖ κατ' ἀνδρῶν δῆτ' ἐνοικήσει στέγην;
καὶ πῶς ἀκραιφνήs, ἐν νέοις στρωφωμένη,
ἔσται; τὸν ἠδῶνθ', Ἡράκλεις, οὐ ῥᾶδιον
εἶργειν· ἐγὼ δέ σου προμηθίαν ἔχω.

ἢ τῆς θανούσης θάλαμον εἰσθήσας τρέφω;
καὶ πῶς ἐπεισφρῶ τήνδε τῷ κείνης λέχει;
διπλὴν φοβοῦμαι μέμψιν, ἔκ τε δημοτῶν,
μή τίς μ' ἐλέγξῃ τὴν ἐμὴν εὐεργέτιν
προδόντ' ἐν ἄλλης δεμνίοις πιτνεῖν νέας,
καὶ τῆς θανούσης, — ἀξία δέ μοι σέβειν, — 1055

πολλὴν πρόνοιαν δεῖ μ' ἔχειν. σὺ δ', ὦ γύναι,
ἦτις ποτ' εἴ σὺ, ταῦτ' ἔχουσ' Ἀλκῆσιδι
μορφῆς μέτρο' ἔσθι, καὶ προσήξαι δέμαs.
οἷμοι. κόμιζε πρὸς θεῶν ἐξ ὀιμάτων
γυναῖκα τήνδε, μή μ' ἔλῃς ἡρημένον. 1060

δοκῶ γὰρ αὐτὴν εἰσορῶν γυναῖχ' ὄρᾱν
ἐμήν· θοροῖ δὲ καρδίαν, ἐκ δ' ὁμμάτων
πηγαὶ κατέρχονται ὥς τλήμων ἐγὼ
ὥς ἄρτι πένθους τοῦδε γεύομαι πικροῦ.

ΧΟΡΟΣ.

ἐγὼ μὲν οὐκ ἔχοιμ' ἂν εὖ λέγειν τύχην·
χρὴ δ', ὅστις εἴ σὺ, καρτερεῖν θεοῦ δόσιν.

1070

ΗΡΑΚΛΗΣ.

εἰ γὰρ τοσαύτην δύναμιν εἶχον ὥστε σὴν
ἐς φῶς πορεύσθαι νεοτέρων ἐκ δωμάτων
γυναῖκα, καὶ σοι τήνδε πορσῦναι χάριν.

ΑΔΜΗΤΟΣ.

σάφ' οἶδα βούλεσθαί σ' ἄν. ἀλλὰ ποῦ τόδε;
οὐκ ἔστι τοὺς θανόντας ἐς φάος μολεῖν.

ΗΡΑΚΛΗΣ.

μὴ νῦν ὑπέρβαλλ', ἀλλ' ἐναισίμως φέρε.

ΑΔΜΗΤΟΣ.

ῥᾶον παραινεῖν ἢ παθόντα καρτερεῖν.

ΗΡΑΚΛΗΣ.

τί δ' ἂν προκόπτοις, εἰ θέλεις ἀεὶ στένειν;

ΑΔΜΗΤΟΣ.

ἔγνωκα καὐτὸς, ἀλλ' ἔρωσι τις ἐξάγει.

1080

ΗΡΑΚΛΗΣ.

τὸ γὰρ φιλεῖναι τὸν θανόντ' ἄγει δάκρυ.

ΑΔΜΗΤΟΣ.

ἀπώλεσέν με, καὶ μᾶλλον ἢ λέγω.

ΗΡΑΚΛΗΣ.

γυναικὸς ἐσθλῆς ἡμπλακες· τίς ἀντερεῖ;

ΑΔΜΗΤΟΣ.

ὥστ' ἄνδρα τόνδε μηκέθ' ἠδεσθαι βίῳ.

ΗΡΑΚΛΗΣ.

χρόνος μαλάξει, νῦν δ' ἔθ' ἤδη σοι κακόν.

1085

ΑΔΜΗΤΟΣ.

χρόνον λέγοις ἄν, εἰ χρόνος τὸ κατθανεῖν.

ΗΡΑΚΛΗΣ.

γυνή σε παύσει καὶ νέον γάμου πόθοι.

ΑΔΜΗΤΟΣ.

σίγησον· οἷον εἶπας. οὐκ ἄν ὥρμην.

ΗΡΑΚΛΗΣ.

τί δ'; οὐ γαμεῖς γὰρ, ἀλλὰ χηρεύσει λέχος;

ΑΔΜΗΤΟΣ.

οὐκ ἔστιν ἥτις τῷδε συγκλιθήσεται.

1090

ΗΡΑΚΛΗΣ.

μῶν τὴν θανούσαν ὠφελεῖν τι προσδοκᾷς;

ΑΔΜΗΤΟΣ.

κείνην ὅπουπέρ ἐστι τιμᾶσθαι χρεῶν.

ΗΡΑΚΛΗΣ.

αἰνῶ μὲν αἰνῶ· μωρίαν δ' ὀφλίσκάνεις.

ΑΔΜΗΤΟΣ.

ὥς μήποτ' ἄνδρα τόνδε νυμφίον καλῶν.

ΗΡΑΚΛΗΣ.

ἐπήνεσ' ἀλόχῳ πιστὸς οὐνεκ' εἶ φίλος.

1096

ΑΔΜΗΤΟΣ.

θάνοιμ' ἐκείνην καίπερ οὐκ οὔσαν προδούς.

ΗΡΑΚΛΗΣ.

δέχου νυν εἴσω τήνδε γενναίων δόμων.

ΑΔΜΗΤΟΣ.

μὴ, πρὸς σε τοῦ σπείραντος ἄντομαι Διός.

ΗΡΑΚΛΗΣ.

καὶ μὴν ἁμαρτήσῃ γε μὴ δράσας τάδε.

ΑΔΜΗΤΟΣ.

καὶ δρῶν γε λύπη καρδίαν δηχθήσομαι.

1100

ΗΡΑΚΛΗΣ.

πιθοῦ· τάχ' ἄν γὰρ ἐς δέον πέσοι χάρις.

ΑΔΜΗΤΟΣ.

φεῦ.

εἴθ' ἔξ ἀγῶνος τήνδε μὴ ^{γρὶ} λαβῆς ποτε.

ΗΡΑΚΛΗΣ.

νικῶντι μέντοι καὶ σὺ συννικᾷς ἐμοί.

ΑΔΜΗΤΟΣ.

καλῶς ἔλεξας· ἢ γυνὴ δ' ἀπελθέτω.

ΗΡΑΚΛΗΣ.

ἄπεισιν, εἰ χρή· πρῶτα δ' εἰ χρεὼν ἄθροει.

1105

ΑΔΜΗΤΟΣ.

χρῆ, σοῦ γε μὴ μέλλοντος ὀργαίνειν ἐμοί.

ΗΡΑΚΛΗΣ.

εἰδώς τι καὶ γὰρ τήνδ' ἔχω προθυμίαν.

ΑΔΜΗΤΟΣ.

νίκα νυν. οὐ μὲν ἀνδάνοντά μοι ποιεῖς.

ΗΡΑΚΛΗΣ.

ἀλλ' ἔσθ' ὅθ' ἡμᾶς αἰνέσεις· πιθοῦ μόνον.

ΑΔΜΗΤΟΣ.

κομίζετ', εἰ χρῆ τήνδε δέξασθαι δόμοις.

1110

ΗΡΑΚΛΗΣ.

οὐκ ἂν μεθείην τὴν γυναῖκα προσπόλοις.

ΑΔΜΗΤΟΣ.

σὺ δ' αὐτὸς αὐτὴν εἴσαγ', εἰ βούλει, δόμοις.

ΗΡΑΚΛΗΣ.

ἐς σὰς μὲν οὖν ἔγωγε θήσομαι χέρας.

ΑΔΜΗΤΟΣ.

οὐκ ἂν θίγοιμι, δῶμα δ' εἰσελθεῖν πάρα.

ΗΡΑΚΛΗΣ.

τῇ σῇ πέποιθα χειρὶ δεξιᾷ μόνῃ.

1115

ΑΔΜΗΤΟΣ.

ἄναξ, βιάζει μ' οὐ θέλοντα δρᾶν τάδε.

ΗΡΑΚΛΗΣ.

τόλμα προτεῖναι χεῖρα καὶ θιγεῖν ξένης.

ΑΔΜΗΤΟΣ.

καὶ δὴ προτείνω, Γοργόν' ὡς καρατόμῳ.

ΗΡΑΚΛΗΣ.

ἔχεις ;

ΑΔΜΗΤΟΣ.

ἔχω.

ΗΡΑΚΛΗΣ. *μὲν γὰρ*

ναὶ, σῶζε νῦν, καὶ τὸν Διὸς

φήσεις ποτ' εἶναι παῖδα γενναῖον ξένον. 1120

βλέψον δ' ἐς αὐτήν, εἴ τι σῇ δοκεῖ πρέπει
γυναικί· λύπης δ' εὐτυχῶν μεθίστασο.

ΑΔΜΗΤΟΣ.

ὦ θεοὶ, τί λέξω ; θαῦμ' ἀνέλπιστον τόδε·

γυναῖκα λεύσσω τήνδ' ἐμὴν ἐτητύμως,

ἣ κέρτομός με θεοῦ τις ἐκπλήσσει χαρά ; 1125

ΗΡΑΚΛΗΣ.

οὐκ ἔστιν, ἀλλὰ τήνδ' ὄρα δάμαρτα σήν.

ΑΔΜΗΤΟΣ.

ὄρα γε μή τι φάσμα γερτέρων τόδ' ἦ.

ΗΡΑΚΛΗΣ.

οὐ ψυχαγωγὸν τόνδ' ἐποιήσω ξένον.

ΑΔΜΗΤΟΣ.

ἀλλ' ἦν ἔθαπτον εἰσορῶ δάμαρτ' ἐμὴν ;

ΗΡΑΚΛΗΣ.

σάφ' ἴσθ'. ἀπιστεῖν δ' οὐ σε θαυμάζω τύχην 1130

ΑΔΜΗΤΟΣ.

θίγω, προσείπω ζῶσαν ὡς δάμαρτ' ἐμὴν ;

ΗΡΑΚΛΗΣ.

πρόσειπ'. ἔχεις γὰρ πᾶν ὅσονπερ ἤθελες.

ΑΔΜΗΤΟΣ.

ὦ φιλτάτης γυναικὸς ὄμμα καὶ δέμας,

ἔχω σ' ἀέλπτως, οὐποτ' ὄψεσθαι δοκῶν.

ΗΡΑΚΛΗΣ.

ἔχεις· φθόνος δὲ μὴ γένοιτό τις θεῶν.

1135

ΑΔΜΗΤΟΣ.

ὦ τοῦ μεγίστου Ζηνὸς εὐγενὲς τέκνον,
 εὐδαιμονοίης, καί σ' ὁ φιτύσας πατήρ
 σώζοι· σὺ γὰρ δὴ τᾶμ' ἀνώρθωσας μόνος.
 πῶς τήνδ' ἔπεμψας νέρθεν ἐς φάος τόδε;

ΗΡΑΚΛΗΣ.

μᾶχην ξυνάψας δαιμόνων τῷ κυρίῳ.

1140

ΑΔΜΗΤΟΣ.

ποῦ τόνδε Θανάτῳ φῆς ἀγῶνα συμβαλεῖν;

ΗΡΑΚΛΗΣ.

τύμβον παρ' αὐτὸν ἐκ λόχου μάρψας χεροῖν.

ΑΔΜΗΤΟΣ.

τί γὰρ ποθ' ἦδ' ἀναυδος ἔστηκεν γυνή;

ΗΡΑΚΛΗΣ.

οὐπὼ θέμις σοι τῆσδε προσφωνημάτων

κλύειν, πρὶν ἂν θεοῖσι τοῖσι νερτέροις

1145

ἀφαγνίσηται καὶ τρίτον μόλῃ φάος.

ἀλλ' εἴσαγ' εἴσω τήνδε· καὶ δίκαιος ὢν

τὸ λοιπὸν, Ἀδμητ', εὐσέβει περὶ ξένους.

καὶ χαῖρ'· ἐγὼ δὲ τὸν προκείμενον πόνον

Σθενέλου τυράννω παιδὶ πορσυνῶ μολῶν.

1150

ΑΔΜΗΤΟΣ.

μεῖνον παρ' ἡμῖν καὶ ξυνέστιος γενοῦ.

ΗΡΑΚΛΗΣ.

αὐθις τόδ' ἔσται, νῦν δ' ἐπείγασθαί με δεῖ.

ΑΔΜΗΤΟΣ.

ἀλλ' εὐτυχοίης, νόστιμον δ' ἔλθοις πόδα.

ἄστοις δὲ πάσῃ τ' ἐννέπῳ τετραρχία

χοροὺς ἐπ' ἐσθλαῖς συμφοραῖσιν ἰστάναι

1155

βαμούς τε κνισᾶν βουθύτοισι προστροπαῖς.
 νῦν γὰρ μεθηρμόσμεσθα βελτίῳ βίον
 τοῦ πρόσθεν · οὐ γὰρ εὐτυχῶν ἀρνήσομαι.

ΧΟΡΟΣ.

πολλαὶ μοῖραι τῶν δαιμονίων,
 πολλὰ δ' ἀέλπτως κραινέουσι θεοί.
 καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
 τῶν δ' ἀδοκῆτων πόρον εὗρε θεός.
 τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1160

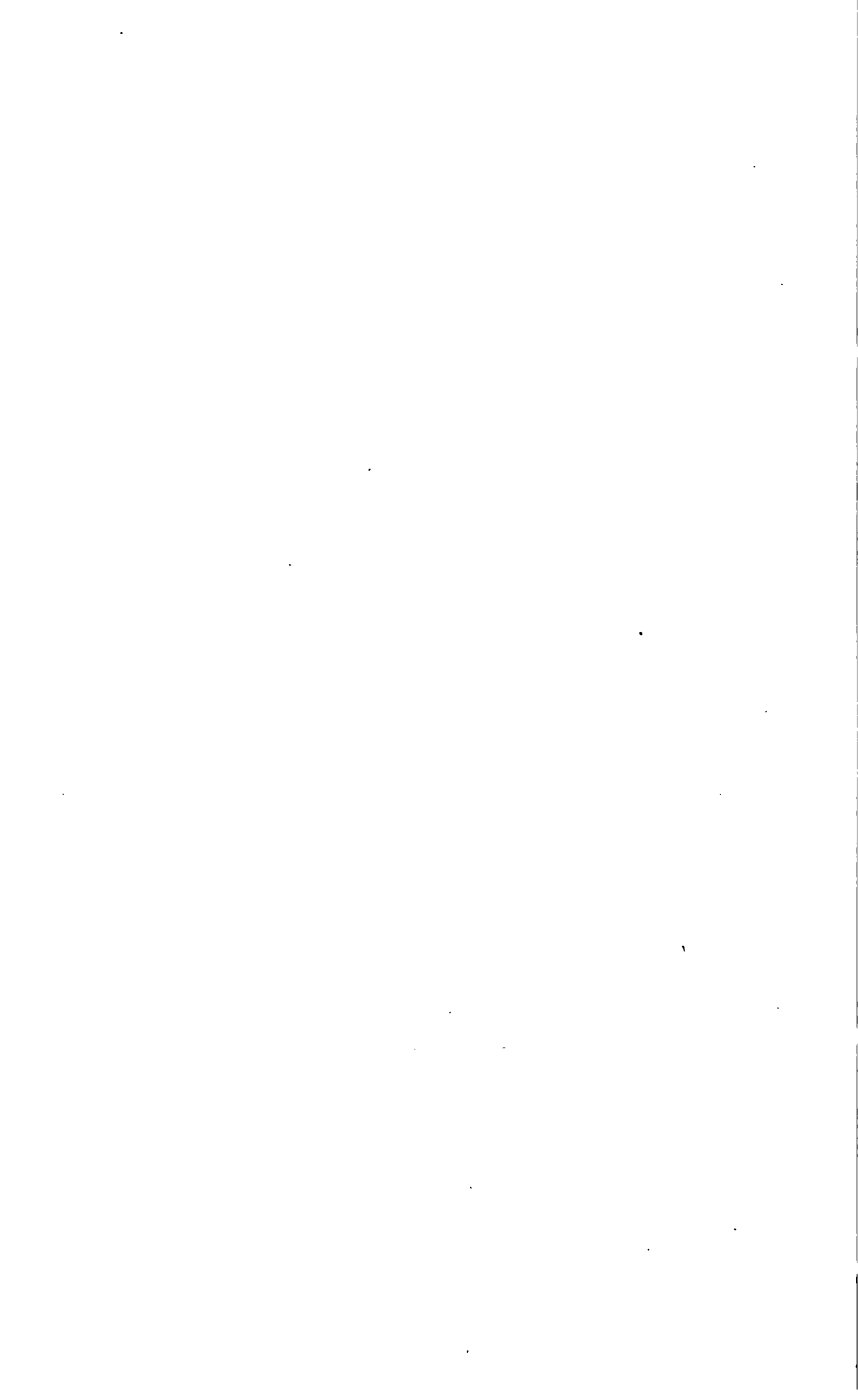
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NOTES.



NOTES.

N. B. Mt. = Matthiæ's Grammar; B. = Robinson's Buttman (New York, 1851); K. = Kühner's (Andover, 1844); Cr. = Crosby's; Soph. = that of Sophocles (ed. of 1847).

ON THE ARGUMENTS.

I.

Ἀπόλλων ἡγήσατο. The ground of Apollo's friendship for Admetus is told in the prologue. A learned Scholiast on v. 1 says, that the commonly received story is followed by Euripides. Others say, that he slew the sons of the Cyclops; others, again, that he served Admetus after having slain the dragon at Pytho; and this agrees with a whole circle of fables relating to Apollo. The vengeance of Jupiter was incurred by Æsculapius for raising some one to life. Our poet, by his use of the imperfect *ἀνίστη* (v. 127), implies that he often exercised this power. Nine different statements as to the person raised by Æsculapius are cited by the Scholiast from as many authors. All this shows, that the story was often worked over by poets and mythographers. The time of this service was a great year, or eight years. For the philosophical examination of this *mythus*, Müller (History of the Dorians, Book II. pp. 204, 320, in the German) may be consulted with advantage.

Ἀδμήτος. Both Admetus and Alcestis were of the tribe of the Minyæ, concerning whom see Müller's "Orchomenos," especially p. 256. Cretheus and Salmoneus were brothers, and sons of Æolus. Phēres, father of Admetus, was a son of Cretheus; and Tyro, daughter of Salmoneus, bore Pelias, the father of Alcestis and Acastus (see v. 732). Jason was of the same family, being nephew of Pheres and of Pelias, and cousin of Admetus.

The name of Admetus is inwoven in the peculiarly poetical fables which relate to the Minyæ. When Jason, according to Pindar's most beautiful description in the fourth Pythian Ode, came down from Mount Pelion to claim the kingdom of Iolcus, which Pelias had wrested from his father, his relatives went to greet him. "Pheres came from the neighborhood, and left the fountain Hypereis. Amythan came from Messene, and speedily Admetus came and Melampus with kind feelings towards their cousin." (Pyth. iv. 222-225.) Admetus was also one of the Argonauts (Apol. Rhod. i. 49; Orph. Arg. 176-179), and one of the companions of Meleager in hunting the boar (Apolod. p. 49, ed. Heyne). According to the *mythus* preserved by this latter author (comp. also Hyginus, Fab. 50, 51), he won Alcestis through the kindness of Apollo. Pelias had promised her to whoever should yoke lions and boars together: this Apollo enabled Admetus to do; and, on bringing a chariot drawn by these animals to Pelias, he received her in marriage. I have thought it worth while to mention these *mythi*, because they lie in part out of the common circle of fables, and serve to individualize the characters of the piece.

Homer alludes to Admetus in the "Catalogue of Ships" (Iliad ii. 711, 764), where his son Eumelus appears as one of the Grecian leaders. Eumelus had the best horses, says the poet, of any chieftain before Troy, except Achilles, for they had been reared by Apollo. In Iliad xxiii. he con

tends in the chariot-race which was held in honor of Patroclus. His wife Iphthima, sister of Penelope, is mentioned *Odys.* iv. 798. He is a little boy in the present play, and his sister, whose name, according to the Scholiast on v. 269 (ed. Matthiæ), was Perimele, appears without speaking.

II.

οὐδετέρῳ, *neither* of the other two. This must refer to Æschylus and Sophocles, neither of whom, says the writer of the argument, wrote a drama upon this subject. Sophocles, however, introduced Admetus into one of his dramas from which Plutarch (*De Defect. Orac.* § 15) has quoted a line referring to the service of Apollo:

Οὐμός δ' ἀλέκτωρ αὐτὸν ἦγε πρὸς μύλην,

where Admetus, who according to Plutarch utters the words, must be speaking of Apollo's going to his servile labor in the mill at the crowing of the cock. Welcker, however, (*Griech. Trag.* I. 344, seq.) explains ἀλέκτωρ as the same here with ἀλοχος, puts the passage in the mouth of Alcestis, and even calls the play by her name. Another fragment (*Soph. Frag. incert.* 758, Dind.),

ὦ γῆ Φεραία, χαῖρε, συγγονὸν θ' ὕδωρ

Ἐπίρεια κρήνη, νῆμα θεοφιλέστατον,

belonged probably to the same play, and may be a part of the farewell of Alcestis. Glum (*De Eurip. Alcest. Comment.*, Berlin, 1836) assigns this fragment to a drama called Eumelus (the son of Alcestis), but the existence of such a drama is doubtful. (Welcker, *u. s.*, I. 66.)

τὸ δράμα Ἀλκήστιδι. This passage, which is the new part of the argument mentioned in the Preface, calls for several remarks.

1. The first words contain a reference apparently to a chronological list of our poet's dramas. The numerals *εἰς*

are corrupt. If we read ζ for ξ, as the two letters are often confounded, the Alcestis will take the seventeenth place on the list. But as Euripides began to write for the theatre in Olymp. 81. 1, seventeen years before the date of this play, and in fifty years wrote ninety dramas, there is reason to suppose that both the numbers may have suffered in the hands of the copyists.

2. Just below I have followed Dindorf in altering τὸ λ into π ε δ λ, i. e. Olymp. 85, which the name of the Archon required. The year of the Olympiad (which was the second) is not given by the writer of the argument.

3. Of the tragedies mentioned, Cressæ and Telephus are both referred to in the Acharnenses. (Comp. the Scholia on Acharn. 408–448, ed. Bekker.) The Alcæon is called διὰ Ψωφίδος, because, in passing through the Arcadian town so called, Alcæon was delivered from the attacks of the Furies. The name was used also to distinguish it from Alcæon διὰ Κορίνθου, a play of Euripides first exhibited by his son after his death.

4. The fourth place in a tetralogy, usually occupied by a satyric drama, here belongs to Alcestis. This shows us that, at the date of this play, when a poet presented four pieces at a time, he was free to write a satyric drama or not as he pleased. But it throws great light also on the nature of the present play, as will have appeared to the reader of the Preface. The drama is more like an elegant masque than like ancient tragedy. In its catastrophe it bears some resemblance to the “Winter’s Tale” of Shakspeare.

ἐν Φεραίς. This place, reputed to have been founded by Pheres, was situated near Lake Bæbeis (comp. v. 590), now called Carlas, or the Lake of Carla (comp. v. 588), in a fertile soil, at the distance of ninety stadia from Pagasæ, its emporium. It was very near Mount Pelion, and not far from Iolcus. It had a celebrated fountain, Hypereia, al

luded to by Homer, and of which Colonel Leake (Northern Greece, IV. 440) has given a particular description. Pheræ rose into importance under its tyrant Jason, about 390 B. C., and sunk upon the ascendancy of Philip of Macedon. See Cramer's Greece, I. 392; Mannert, VII. 588, and the authors there cited; and comp. the note on v. 587.

εἰσι δὲ χορηγοί. The text here is corrupt or deficient; and in one of the two MSS. containing these words, there is a lacuna of about four letters after δέ. Glum supplies δύο, supposing that the writer took χορηγός in the sense of leader of the Chorus, and referred to the division into semi-choruses at v. 213. Dindorf reads Εἰσίδοτος δ' ἐχορήγει. This name occurs on Athenian monuments, and the choragus is mentioned by name in the argument to Agamemnon.

ἀνοίκεια τῆς τραγικῆς (sc. δράματα). The ancient tragic poets, notwithstanding what is here said, occasionally produced pieces which did not have a tragic termination. Such are, besides the Orestes, the Furies of Æschylus, the Philoctetes of Sophocles, the Ion, Helena, and Iphigenia in Tauris, of Euripides.

On the *dramatis personæ* it may be observed, that only two characters converse on the stage together, excepting in the scene where the boy Eumelus speaks. This is the case also in the Medea, but in no other play of Euripides, and in none of Sophocles. This arrangement would make it possible for two actors to perform all the parts except that of the child, and would render superfluous the third one of the actors assigned to each of the contending poets by the Archon. Thus, for example, one actor might sustain the parts of Apollo, Alcestis, Hercules, and Pheres; and the other, those of Orcus, the maid, Admetus, and the servant. But however we divide the parts, Apollo, who withdraws from the house, must at v. 243 come out of the house; then

one of the characters who have entered the house must reappear as Hercules, coming from abroad; and the servant, who after v. 836 would naturally enter the house, must reappear, in a very short time, as Admetus returning from the grave. See on this subject Elmsley's *Medea*, notes on the *dramatis personæ*, and his review of Markland's *Supplices* (Quart. Rev. No. 14).

The parts of the drama, according to the technical divisions are, — 1. Prologue. 1–76. Apollo and Orcus on the stage in their appropriate costumes. (Comp. vv. 39, 76, 843.) Both leave the stage, the latter entering the house. 2. Parodus (or portion recited or sung by the Chorus first after entering the orchestra, the parodus proper being a choral song). 77–136. The Chorus divides into halves, which respond to one another partly in anapæsts. Then the whole Chorus sings. 3. First Episodium (so called from the entrance of a new speaker, beside the Chorus, and including all the dialogue between the choral songs): 137–212. A maid from the house informs the Chorus of the occurrences within, and then returns. 4. First Stasimum (or song of the Chorus after it has taken its station. But this is unlike the odes properly so called, and is of the kind called *κομματικά* by K. O. Müller in his edition of the *Furies* of Æschylus). 213–242. Sung in part at least by portions of the Chorus, and closed by anapæsts recited by the Coryphæus. 5. Second Episodium. 243–434. Composed of an impassioned antistrophic dialogue (of the description termed *τὰ ἀπὸ σκηνῆς*), cooling down through some anapæsts of Admetus into trimeters. Just as Alcestis has closed her eyes in death, her little son sings forth a monody, which is antistrophic. The deceased lady is carried into the house, whither Admetus goes also after some directions to the Chorus. 6. Second Stasimum. 435–475. In praise of Alcestis. 7. Third Episodium. 476–567. Hercules, known no doubt to the spectators by his usual

costume and not announced, stops at his friend's house for entertainment, is deceived by him as to the state of the family, and goes in to lodge. 8. Third Stasimum. 568–605. In praise of the hospitable nature of Admetus. 9. Fourth Episodium. 606–961. The father of Admetus, coming to the funeral, is forbidden to have a part in it. The procession, to which the Chorus joins itself, moves for the grave. (See v. 746, note.) A servant comes out from the house and blames the unseasonable jollity of Hercules, who, while chiding the moroseness of the servant, discovers his own misimpression, and, stung by regret, goes off to snatch Alcestis from Orcus. The procession returns. A dialogue ensues between Admetus and the Chorus, to be called perhaps a *κομμός*, in which the former utters anapaests, or mere interjections. 10. Fourth Stasimum. 962–1005. The inexorableness of fate, and the heroism of Alcestis deserving of immortality. Admetus remains on the stage through the choral song, as if unwilling to enter his desolate dwelling. 11. Exodus. 1006–1163. Hercules returns bringing a veiled mute woman, who turns out to be Alcestis. The Chorus retires, pronouncing a few closing anapaests.

ON THE PLAY.

1. *ὦ δάματα*. Here there is an exclamation, without any address following it. The Andromache and Electra of Euripides begin in the same way. See Mt. § 312. 6.

1, 2. *ἐν οἷς . . . αἰνέσαι*, in which I deigned to put up with a hired laborer's fare. — *ἔτλην* denotes bearing or enduring that which is beneath one's situation. Comp. v. 572. — *θησσαν*, properly the feminine of *θής*, is here used adjectively instead of *θητικήν*. Soph. § 156, N. 4; Cr. § 652. — *αἰνέ*

σαι, to acquiesce in, put up with. This is one modification of the idea of *praising* or of *assenting to*, which *αἰνέω* so often has, as in v. 525; another is that of *consenting to* or *granting*, which we find in v. 12.

4. *φλόγα, fulmen*, as vv. 5, 129 show. So also *Διὸς φλογός*, Helena 1162, *οὐρανία φλόξ*, Medea 144, are used.

5. *οὗ, on whose* (or, it may be, *on which*) *account*. Verbs denoting *to be angry* often take a genitive of that on account of which the feeling is aroused. Comp. Antig. 1177.

7. *ἀποινα* is in apposition with *θητεύειν*. K. § 266. 2, R. 2; Soph. § 156. c; Cr. § 501. 8. Apollo was placed in this condition, as a *satisfaction* or *atonement* for having shed blood. In this, the fable copies the usages of early times in Greece, when exile, during one or more years, was an ordinary atonement for manslaughter. See note on the arguments, page 55.

8. *ἐλθὼν γαῖαν*. The accusative of the place *whither*, without a preposition, after verbs of motion, is exceedingly common in the tragic poets. Comp. vv. 413, 545, 560, 872; K. § 277; Cr. § 628; Soph. § 186. 1. — *ἐβουφόρβουν*. As Apollo is called a shepherd in v. 572, this word is probably taken here in the wide sense of tending *flocks*, as well as *herds*. So *βουκολέω*, in Iliad xx. 221, is used of tending horses.

9. *ἔσωζον*, for brevity's sake, includes *σώζω* also, and thus is taken with *ἐς τόδ' ἡμέρας*. Hermann's remark on this and the preceding imperfect is, that they are used *quia ad-nunc serviebat Admeto*. He must have taken *ἐς τόδ' ἡμέρας* with *ἐβουφόρβουν* as well as with *ἔσωζον*. But there is no evidence that the poet thought of Apollo as still in the service of Admetus, into which he entered before the marriage with Alcestis. Comp. the choral ode, v. 568, seq., where that service is spoken of as a past event. And why did he appear as a God here, if he were now tending herds?

Both imperfects denote duration, and the latter only is taken with *ἐς τόδ' ἡμέρας*. Of this latter phrase Wüstermann says, "non significat *usque ad hunc diem*, sed *usque ad hoc temporis momentum*." Comp. *until now-a-days*.

11. The ordinary idiom would be *ὃν ἐρρύσάμην μὴ θανεῖν* (comp. Orest. 599), or *ἀπό, ἐκ, θανάτου*, or *θανάτου* without a preposition: comp. v. 770. After many verbs containing a negative idea, an infinitive usually takes *μὴ*; but occasionally the infinitive is annexed without *μὴ*. See Mt. § 434. 4. 3. The distinction seems to be this: the infinitive with *μὴ* expresses the result of the action; without *μὴ*, that in reference to which deliverance is effected.

12. *Μοίρας δολώσας*. According to the Scholiast, the fable made Apollo obtain this of the Fates, after he had intoxicated them with wine. The Greeks thought, that the decree of the Fates could be modified, or suspended in its execution, but not without their own consent. Comp. Herodot. I. § 91.

13. Wakefield takes *τὸν παραντίκα* by itself, as though there were an ellipsis of *χρόνον*. Comp. *τὸν ἀεὶ* for *τὸν ἀεὶ χρόνον*, Soph. Electr. 1075. There is, however, no reason for separating these words from *Ἀιδην*, which here denotes *death*.

14. *διαλλάξαντα*, *on condition that he gave in exchange*, sc. *ἀντὶ ἑαυτοῦ*. This compound of *ἀλλάσσω* occurs nowhere else in the tragic poets in this sense.

15, 16. *Πάντας φίλους . . . πατέρα*, etc. The apposition here is peculiar in this, that only the two most prominent persons in the class of friends are named. We may translate *his friends* especially *his father*, etc. — *ἔτικτε*. The imperfect and present participle of *τίκτω* are often used by the tragic poets, where the aorist forms might be expected. In such cases *τίκτω* denotes *I am a parent*. A number of presents, says Krueger (Gram. § 53. 1), besides their

proper sense, have a kind of perfect one ; as, *φεύγω*, *I flee* and *I am an exile* ; *νικῶ*, *I conquer* and *am a victor* ; *ἀδικῶ*, *I do wrong* and *am a wrong-doer*. Comp. the note on Prometheus. 849.

17. *πλὴν γυναικὸς ἦτις*. Here we should expect the more general word *δοτῖς*, and not its feminine. I formerly accounted for *ἦτις*, as a case of attraction. It is better to say that in the form of words "he found not save his wife any one who"; the poet implies that "he found one, who, namely, his wife," and accommodates the gender to this implied thought. — In v. 18, *μηκέτ'*, the old reading, broke the connection of the members of the sentence. Hence Monk and Wakefield, after Reiske, give *θανών* for *θανεῖν*, and therefore *δοτῖς* for *ἦτις*. But *μηδ' ἔτ'*, the conjecture of Musgrave and Barnes, is found in two of the best MSS.

20. *Ψυχορράγουσα* is explained by Troades 751, *πνεῦμα ἀπορρήξεις σεθεν*. *Ψυχορράγει* occurs v. 143, which Hesychius explains by *ἀποθνήσκει*.

22. The poets sometimes speak of the gods as being polluted, like men, by the contact or presence of the dead. In Hippolyt. 1437, cited by Monk, Diana says, when Hippolytus is dying, "Farewell, for I may not look upon the dead, nor pollute my countenance with deadly exhalations" (i. e. with the last breath of the dying). Hermann remarks that only Apollo and Diana could not look upon a dying person, and that this notion arose from the belief that they produced death by shooting their darts from a distance. This, again, they were represented as doing, to indicate symbolically that they presided over natural death, the cause of which is unseen.

24. *τόνδε* may be rendered by *here*. "The demonstratives often stand, especially in the nominative and accusative, for the adverbs *here*, *there*, as the person or thing mentioned was, as it were, pointed at with the finger." Mt. § 471. 12; Buttmann, § 127. 1; Soph. § 163, N 2

See vv. 137, 234, 507, 1006, and very many other instances. — Apollo announces Orcus; as was very generally done for the benefit of the audience when new characters appeared on the Greek stage. Comp. vv. 137, 234, 611, 1006, but not 476, where, however, Hercules would be readily recognized by his costume.

25. *ιερῇ*. He is so called, as sacrificing those who die to the powers below. Comp. v. 76. The form *ῆ* for *έα* is common to the epic and tragic poets. See Buttm. § 52, note 1; Soph. § 52. Elmsley held *έα*, forming, by synizesis, one syllable, to be the true reading, wherever the accus. in *ῆ* from *εύς* is found in the tragic poets. — *θαρόντων* follows *ιερῇ* on account of the idea of sacrificing, which lies in that word. For the genitive of the *victim* after *ιερεύς*, comp. Herc. Fur. 450.

26. *σύμμετρος*, at the right time. *σύμμετρος* means *corresponding in measure*, thence *suiting as to measure*, and is then used to denote correspondence or congruity in other things, as space, time, color. In Soph. Antig. 387, *ποία ξύμμετρος προύβην τύχη*; the sense is, *What circumstances did I come forward just at the right time for?*

29. *τί σύ τῇδε πολεῖς*; *why dost thou move about here?* *σὺ* is emphatic. Comp. Orest. 1269, *τίς ὅδε πολεῖ ἀμφὶ μέλαθρον*. This verb is also active, as in Æsch. Pers. 307, *πολεῖ νῆσον*, *haunts*, or *floats about*, the island.

31. *ἀφορίζομενος*, *determinans*, *limitibus circumscribens*. Hermann. — *τιμὰς* = *γέρα*, the *prerogatives*, *rights*, *office*, of the respective gods in the division of the world. Comp. v. 53, and Prometh. 229.

34. *ἐπὶ τῇδ'*, sc. Alcestis, taken with *φρουρεῖς*. — In v. 35, *ὀπλίσας χέρα τοξήρη* = *ὀπλίσας χέρα ὥστε τοξήρη εἶναι*, i. e. *τόξῃ*. See Antig. 791, my note.

36. *τόδε* refers forward to the infinitive *προθανεῖν*, as the demonstratives often do. Comp. v. 371, where *τάδε* refers to *γαμείν*, v. 372, and Medea 259, where *τοσοῦτον* refers to

σιγᾶν, 263. For τὸδ' Elmsley and Monk would have us read τὸθ', without any sufficient reason.

36, 37. For ἡ Πελίου παῖς, see K. § 332. 15.

38. κεδνοὺς λόγους, *good reasons*. The same phrase in Rhesus 272 means *words worth the hearing*.

40. Wakefield cites on this verse, "nunquam humeris positurus arcum," from Horat. Od. iii. 4. 60.

41. γέ in replies often answers to *yes*. The preceding remark is then admitted, but restricted; see vv. 47, 62, 374, 493, 524; Antig. 518, 749. — ὠφελέω is rarely followed by the dative except in the poets. Mt. § 391; K. § 279, R. 1.

46. ἀμείψας = διαλλάξας, v. 14, *having given as a substitute*. ἀμεῖψαι, however, in v. 462, means *to receive in exchange*.

48. οἷδ' ἂν εἰ. ἂν here, and in similar cases, is transposed from its proper place, and really belongs to πείσαιμι. Porson, regarding this transposition as too harsh, read ἄρ' for ἂν in a precisely similar passage, Medea 937 (941). But this transposition is now admitted by all good scholars. See Mt. § 599. 3; Monk's note on this passage; Elmsley on Medea 911; Hermann on the particle ἂν; (Classical Journal, No. 72, p. 222). ἂν is necessary in this case. Com. Xen. Cyrop. i. 6. 41, οὐκ οἷδ' ἔγωγε εἰ τινα λίποις ἂν τῶν πολέμιων: Aristoph. Birds 1018, οὐκ οἷδά γ' εἰ φθαίης ἂν. These examples, cited by Matthiæ and Elmsley, show it in its proper clause.

49. τοῦτο is a substitute for κτείνειν; there is, therefore, no ellipsis of ποιῆν here. Pflugk refers this to the idiom τάξιν τάσσομαι, τοῦτο being the same with ταύτην τὴν τάξιν, as it points to the abstract idea of the verb.

50. τοῖς μέλλουσι (sc. θανεῖν implied in θάνατον), *cunctantibus*, Hermann, and the Scholiast's γεγηρακόσι shows perhaps that he understood it so, = those who delay to die when the natural time of death has come. Others, better

morituris, = those who are in the act of dying and cannot be retained in life, as well as those who are, like old persons, just ready to die. Comp. v. 527.

51. ἔχω λόγον, *I possess*, i. e. understand *your meaning*.

52. ἔστ' . . . ὅπως; *is there any way in which?* or, *in any manner, by any means*. ἔστι is often joined with relative adverbs, and — its proper subject being at first suppressed and then lost sight of — forms an adverbial phrase with them. Thus, οὐκ ἔσθ' ὅποι, v. 113, *there is no place to which*, or *to no place whatsoever*; ἔσθ' ὅτε, v. 1109, *aliquando*; οὐκ ἔσθ' ὥς, Antig. 750. ἔστι is also thus joined with the relative itself, as in the common phrase ἔστιν οἷ and the word ἔνιοι, according to some, is made out of ἐνι for ἔνεστι and οἷ. Comp. Mt. § 482. — μῶλοι. The optative stands in questions without ἄν, when the speaker would convey the notion of uncertainty or doubt. Kühner, largest Gr. § 839. Hermann gives the force of the optative by his rendering *estne igitur ut Alcestis ad senectutem perventura putetur*.

56 – 59. The sense is, *Though she should die an old woman, she shall have a rich burial*. Death replies, *You make your law, Phæbus, in favor of the wealthy*. Apollo. *How did you say? But are you really even a logician, without my knowing it?* Death. *They who have the means would (in that case) purchase liberty to die old*. — ἐχόντων = ἐχόντων χρήματα. Comp. Cress. frag. (8 Dind.), τῶν ἐχόντων πάντες ἄνθρωποι φίλοι. — οἷς πάρεστι, sc. τὸ ὠνεῖσθαι, implied in ὠνοῦντο. — Hermann translates ὠνοῦντο . . . γηραιούς θανεῖν, *emerent grandævus mori quos vivere cupiunt*; referring γηραιούς not merely to the subject of ὠνοῦντο, but to others whom they wished to keep alive. The Scholiast adopts the construction ὠνοῦντο γηραιούς, ὥστε θανεῖν, *they would hire old men to die for them*. But there was no reason why the rich should hire old men to die for them, rather than young.

64. ἢ μὴν, *assuredly, or yet assuredly*; not *nihilominus*, as Monk renders these particles.

65. Φέρητος πρὸς δόμους, i. e. the city of Pheræ, the abode of Pheres. Comp. v. 614.

67. "Ordo est," says Wakefield, "ὄχημα ἐκ τόπων Θρήκης: *currum qui est in Thracia*." But it is better to take ἐκ τόπων with πέμψαντος μέτα; the idea of *bringing* being implied in this connection. — ἵππειον ὄχημα, like τέτρωρον ἄρμα, v. 483, means the *horses*, without necessarily implying the *chariot*. Comp. ἄρμασι ἐνδίδωσι κέντρον, Herc. Fur. 881; ἀσειρωτον ζυγοῖς ὄχημα, *chariot-horses not bound by a yoke*, i. e. held only by the rein, Ion 1150, where see Musgrave's note.

70, 71. By οὔτε . . . τε . . . τε three clauses are connected, the last of which Monk, without sufficient reason, would put in opposition to the second, and write δέ. δράσεις ὁμοίως ταῦτα means *you shall do this just as much* as if you complied with my wishes, and ταῦτα refers to giving up Alcestis, which is the main subject of discourse, and is implied in v. 69.

72. πλεόν is used as a noun, and denotes *furtherance, advantage, profit*. Some of the phrases in which it occurs are, τί πλεόν; *what is the use?* οὐδὲν ἐς πλεόν ποιῶ, *I do nothing to advantage*, Soph. Œd. R. 918; τί προσθείμην πλεόν; *what advantage should I have accruing?* Soph. Antig. 40; ὅτ' οὐδὲν ἦν ἐρευνῶσιν πλεόν, *when they got no advantage by searching*, Id. 268. So πλεόν λαβεῖν, πράσσειν, ἐργάζεσθαι occur. In v. 745 we have εἰ τι πλεόν ἔστ' ἀγαθοῖς, *if the good have any advantage, if they are better off*. — This verse seems to have been spoken whilst Apollo was departing.

73. ἢ δ' οὐν γυνή, *mulier quidem certe*; Pflugk: *but the woman at any rate*, etc. οὐν serves to make an affirmation stronger, when a person adheres to his purpose, notwithstanding the objections of another. Mt. § 625.

74. Death performs the act, which priests were wont to do, in consecrating the victim. *κατάρχομαι* is almost technically used concerning the *commencing rites* at sacrifices, especially that of *cutting off and burning hairs*. Hence Hesych. defines *κατάρξασθαι τοῦ ἱερείου* by *τῶν τριχῶν ἀποσπάσαι*. But the term is taken in a wider sense for any of the commencing rites, e. g. *sprinkling the victim with lustral water, sprinkling οὐλοχύτας* or *coarsely ground barley on its head*. Comp. Küster on Aristoph. Birds 959.

75. *ἱερὸς θεῶν*, devoted to the gods as a victim. The genitive is that of the possessor. Comp. Mt. § 315. 1; K. § 273. 2; Cr. § 391; Soph. § 187. 3.

76. *ἀγνίστη*. Macrobius, Saturnal. 5. 19, "*ἀγνίσται* Græce dicunt *diis consecrare*." — *ἔσθου* should regularly have *ἄν* with the subjunctive. For its omission see Mt. § 527, Obs. 2. — *ἔγχος*, used only of the *spear* by Homer, is taken as a general word for *weapon* by the tragic poets, and often, as here, answers to *ξίφος*.

This prologue is less awkward than many in Euripides, e. g. than that of the Troades, of Hippolytus, of Ion. Both Apollo and Death have a probable ground for being on the spot at this juncture. The opening speech of Apollo is rather an address to the audience than a soliloquy. The ensuing dialogue wants dignity, at least, where Apollo tries to chaffer with Death. Almost all the plays of Euripides begin with a direct narration of whatever the poet judged to be necessary for the understanding of the piece. This departure from the usual practice of Æschylus and Sophocles, and from the rules of art, may have been occasioned by the necessity under which Euripides was placed, of varying, for the sake of novelty, from the commonly received versions of the heroic fables.

The Chorus should always have a probable ground for convening. This is the case here; for it consists of old men of Phœæ, who come to condole with their lord. In

several plays of our author, either there is no reason for the assembling of the Chorus in the nature of the plot, or it is placed in absurd situations. Thus in the *Medea*, she projects the murder of their own sovereign before the members of the Chorus, and they listen patiently. The Chorus divides on entering the orchestra, and the two parts question one another as to the state of the family within. A song is then sung, the burden of which is, that the deliverance of *Alcestis* from death is impossible (vv. 112–136). A maid, hearing the noise without the gate, comes out and gives a minute and most affecting account of her mistress (vv. 137–212).

79. Formerly *τις* stood before *πίλας*, in this line, which thus became a dimeter. It is now omitted, on the authority of the best MSS., and the line is a paræmiac. *τις οὐδεὶς* is found in Herodot. and in late writers.

80. *εἴποι*. So the best MSS. The vulgar reading *ἐνέποι* introduced an anapæst after a dactyl in the same dipody, which is against the usage of the tragic poets.

88. *πεπραγμένοι* in *Æsch.* *Choëph.* 132 means *confecti*, *those with whom all is over*; and *διαπεπραγμένους* is often used in the same signification. But here *πεπραγμένων* is neuter and genitive absolute: *a lament as though all was over*. It is the impersonal *πέπρακται* put into the participial form.

90. *σταρίζεται* = *στάσιν ἔχει*, i. e. for the purpose of announcing the event and calling in mourners.

91. *μετακύμιος ἄρας* = *μετὰ τῶν κυμάτων τῆς ἄτης*. There is, perhaps, an allusion here to Castor and Pollux, who were thought to appear in storms to sailors, and to bring about a calm. The force of *μετὰ* in composition the Scholiast illustrates by *μεταίχιμον*, *the space μεταξὺ τῶν αἰχμῶν, between the spears*, or armies. — For *εἰ γάρ*, see v. 536.

93. *οὐ τῶν*, by crasis for *οὐ τοι ἂν*, *surely not. not though*. — *φθιμένας*, sc. *αὐτῆς*, *if she were dead*.

94, 95. The others deny, yet in a doubting manner, that which would account for the silence within, i. e. that she had been carried out for burial, *for surely she is not gone from the dwelling*. The reply is, *How so? I am not confident. What encourages you?* But Hermann translates οὐκ αὐχῶ *non exsulto*, “non enim adeo certum esse dicit vivere mulierem, ut quis gaudere possit.” — πόθεν. Interrogative sentences often imply that a negative answer is expected, and hence some interrogative phrases usually have a negative import. Comp. πόθεν γάρ; *for whence* could you know it? i. e. it cannot be, v. 781. ποῦ τόδε; *where is this?* i. e. it is impossible, v. 1075. And so in the phrase πόθεν γάρ; πολλοῦ γε καὶ δεῖ, often used by Demosth. — After verse 94 in several of the best MSS. follows νέκυς ἦδη. These words, however, are trailing and unnecessary to the sense; and we should expect here, where the curiosity and feeling of the Chorus are highly excited, the greatest brevity. They seem to have been added by some one who thought that φρουῶδης standing alone was ambiguous, and are unknown to the Scholiast.

96. ἔρημον. Schol. χωρὶς ὄχλου, *private, without a procession*.

98. Pollux 8, § 65 (Vol. II. p. 131, ed. Lips. 1824), says, “Those who visited the house of a mourner, when they went out, purified themselves by sprinkling with water. This water was placed in an earthen vessel, and had been brought from another house.” The vessel was called ἀρδάμιον, τὸ δοτρακον, πηγαῖον. See Küster on Aristoph. Eccles 1033.

102. The custom of cutting off part of the hair as a sign of mourning is well known. Hence a lock was hung up at the vestibule in token of affliction within. — τομαῖος. The tragic poets observe no fixed rule about the endings of many adjectives in *os*, but give them two or three, as best suits the metre or style. We have in the feminine δορμαῖος, 244;

σκότιος, 125, but σκοτία, 269; νυμφίδιοι, 249; ὀθνεῖος, 532 but ὀθνεία, 646; πένθιμος, 622; θυραῖος, 805; ἄθλιος, 1038 and ἔρημος, 925, which last has commonly but two endings in Attic writers. — ἄ πιτνεῖ. The metre shows ἄ to be a neuter plural, since the last syllable of σπατίζεσθαι in the strophe must be short. Musgrave's Latin version translates this phrase by *quæ fiunt*. But it may be questioned whether πιτνῶ can have this meaning of *occurring*, or *taking place*, although it may signify *to fall* or *turn out*. If it cannot, the neuter plural must refer to χαίτα, and the verb mean *to fall* or *be cut*. For examples of this reference of a neuter plural pronoun to a feminine noun, see Mt. § 439. But the present, if an instance of this idiom, is in some respects unlike those which Mt. gives. For πιτνεῖ see the note on v. 403.

103. νεολαία = ὁ νέος λαός. It is elsewhere a noun, but here, according to the Scholiast, used adjectively, = νέα. This word is pronounced in three syllables by synizesis, as θεός often is in one. The allusion is to the wailing women (*præficæ*), who sang their *neniæ*, or *λάλεμοι*, and in the procession went before the bier, beating their breasts. Comp. Iliad xviii. 339; Jeremiah ix. 17.

105. καὶ μὴν, *and yet*. These particles often mean *and surely*.

106. τί τόδ' αὖδ᾽; *what is this which you utter?* An interrogative and a demonstrative pronoun are in Greek often united in one proposition (here in the accusative), where in English two clauses connected by a relative would be required.

108. When the same or a similar word is repeated in a second clause, it is usually accompanied with δέ, and αὖν is often omitted in the first. δέ may be conveniently rendered by *yes*, or *I say*. Comp. Medea 131, ἐκλυον φωνὰν, ἐκλυον δέ βοάιν. — For the aorist ἔθιγες, comp. v. 1095, note.

111. *ὅστις χρηστός*. *ὅστις* may refer to the subject of *πενθεῖν*, or to *τῶν ἀγαθῶν*. (K. § 332. 5; Soph. § 172. e). The latter gives, I think, the true sense. "We ought to mourn when the good are in calamity; — whenever one is in such a state, who like Admetus has been held from the first to be a worthy man." The words thus express the recollections of the aged Chorus, who had known Admetus from his boyhood.

112–117. The sense is, *But one could not deliver the life of the unhappy one, even by sending an expedition to any part of the Lycian land, or the dry abode of Ammon*. — *οὐδὲ . . . ἐσθ' ὅποι* are taken together, and followed by *αἴας*. See v. 52. — *ἦ . . . εἴτε* = *ἦ . . . ἦ*. Mt. § 617. — Allusion is made to the oracles in Lycia, one of which, that at Patara, was in great repute, as were the diviners of Telmessus in early times. (Herodot. i. 78.) The oracles of remote regions are spoken of, not as being in higher credit than those of Greece, but in order to show that there was no help for Alcestis in any part of the world. — *παραλύσαι*, sc. *θανάτου*. The construction demands the optative (for which without *ἄν* comp. v. 52, note), although *παραλῦσαι* has the authorities for the text in its favor. This is a rare word in the Attic poets. Comp. v. 932, and Pindar, Olymp. ii. 95: *τὸ τυχεῖν . . . παραλύει δυσφρόνων*, *to win sets free from cares*.

116. "The worship of Ammon, long before the time of Alexander the Great, was propagated from Cyrene through Greece, and prevailed especially in Sparta, Elis, and Thebes. He was worshipped also at Athens, and sacred deputations (*θεωρίαι*) were sent to his temple. Aristoph. Birds 618, *κοῦκ εἰς Δελφοὺς οὐδ' εἰς Ἀμμων' ἐλθόντες ἐκέλευσμεν*." Boeckh's *Corpus Inscript.* 1. 352.

118. *ἀπότομος*, *rugged, hard*. Comp. v. 981. This word which is Bloomfield's conjecture, takes the place of *ἀποτμον* in all the later editions on account of the metre.

120. τίνα is often put for ὅν τινα in indirect inquiry. ἔχω here = οἶδα.

122–129. Æsculapius is here intended. See v. 4, the notes on the Argument, and Virg. Æn. vii. 770. There is, as Matthiæ remarks, an anacoluthum in vv. 122–126. Instead of μόνος δ' ἂν . . . ἦλθεν προλιποῦσα, we should naturally have had μόνος δ' ἂν . . . ἔσωσεν αὐτήν. ἂν belongs to ἦλθεν, and μόνος must now be joined to the conditional clause. — εἶλε, *overcame, slew*.

139. δεσπότης is correlative with δοῦλος. Thus in vv. 210–212, Admetus is called the δεσπότης of the slave, but the κοίρανος of his subjects. — εἰ τι τυγχάνει is euphemistic, death being intended. Comp. v. 1023.

142. καὶ πῶς; *and how?* or *but how?* asks with surprise, and often with objection. πῶς καὶ is used, when the fact is known and the *how* or *why* is demanded = *how too, how also*. And so of the other interrogatives. From Hermann. Comp. vv. 482, 834, 1049, 1052, 1056.

143. προσηπής. This word in v. 186 denotes *bending forward*; in Andromache 729, *forward, inclined*; in Æsch. Agam. 234, *prone, fallen forward*. In the text it may denote *inclined or ready to die*, Schol. εἰς θάνατον προσηνευκνία.

145. πάθῃ. Here the reading of the MSS., πάθοι, would be a solecism. Where future time is spoken of and πρὶν is used, it is ordinarily construed with an infinitive after an affirmative clause, and with a subjunctive and ἂν after a negative one.

146. ἔλπις, like our noun *hope*, may be followed by an infinitive, which, according to the shade of thought, can be an aorist or present, or future. And so we say in English, *I hope to go*, and *I hope that I shall go*. Comp. v. 293, and see Lobeck's Phrynichus, p. 745, seq. — ἔλπις μὲν, *spes ut videtur*. Pflugk. *Is there really no hope*, etc. “μὲν is used in questions, where that which is asked is thought

true, but expressed with the appearance of doubt." Mt. § 622. 6.

151. Join μακρῷ ἀρίστη.

152. τίς ἐναντιώσεται = τίς ἀντεπεῖ. — The next line Monk translates, *What must the woman be that has surpassed her?* Hermann's rendering of it is, *Quid fiat ea muliere quæ eam superet.*

157. θαυμάσει, second person of θαυμάσσομαι, the usual future of θαυμάζω. Soph. § 209, N. 5; K. § 154.

159. This is the only instance of trisyllabic feet concurring in trimeters in this play.

160. δόμων here means *closets* or *chests*. It is used with the latter signification in Hesiod, Op. 96. Something so οἶκος has the sense of *chamber*. — Alcestis does for herself, in expectation of speedy death, what was done for the dead by surviving friends; she bathes herself and puts on her best robes.

161. ἡσκήσατο, *she arrayed herself*. So Æsch. Persæ 182, πέπλοισι Περσικοῖς ἡσκημένη.

163. Δέσποινα. Hestia, or Vesta, the guardian of the hearth and of the household.

165. ὀρφανεύσαι, *to take care of in orphanage*. Comp. v. 297, and for the passive, v. 535. — The construction changes at v. 166 from the infinitive dependent on αἰτήσομαι to the imperative, and back again in v. 168 to the infinitive.

167. ἡ τεκοῦσα governs a genitive here like a noun, which is not a very common construction for the participle to take. We have, however, ὁ ἐκείνου τεκών, Eurip. Electr. 335; σοῦ τὴν τεκοῦσαν, Ion 308, cited by Matthiæ.

172. The myrtle was in common use for adorning the head at festivals (v. 759, Eurip. Electr. 778), for crowning the altars and statues of some gods (Spanh. on Callim. H. in Dian. 201–203), and especially, as being an evergreen, was made into chaplets worn by the dead, or placed on tombs (Eurip. Electr. 324, 512). In the present case

Alcestis crowned the altars with myrtle, which, from its connection with funeral ceremonies, was peculiarly appropriate, and, *while praying*, cut off its leaves; denoting, apparently, that, as the evergreen thus lost its leaves, so she was to be soon cut off from life.

173. ἀκλαυστος, ἀστένακτος, are here active. But such adjectives are often passive also, as is ἀκλαυτος in Antig. 29.

174. Euripides forms both χρωτός and χροός from χρώς; the former most usually.

175. ἐσπεσούσα has a different shade of meaning with θάλαμον and with λέχος: with the first it is *bursting into*, going into in a falling position; with the other, *throwing herself upon*.

176. δη makes a crasis with the ε of ἐδάκρυσε.

177, 178. ἔλυσσα κορεύματα, *solvi virginitatem*. — παρθένεια, pertaining to my maiden state. — θνήσκω περὶ is far rarer than θ. ὑπὲρ or θ. πρό, and Valckenaer says, that this is the only instance which he has met with. But Monk cites from Tyrtæus, Frag. i. 13, περὶ παίδων θνήσκωμεν.

180. μόνην, *me only*, i. e. no other woman has perished in a similar manner, destroyed by marriage in this way. Blomfield conjectured μόνον. — προδοῦναι, *to be faithless to*.

182. This verse is parodied by Aristophanes, Knights 1250, where Cleon thus addresses his crown, which he is giving up:

ὦ στέφανε, χαίρων ἄπιθι, καὶ σ' ἄκων ἐγὼ
λείπω· σὲ δ' ἄλλος τις λαβὼν κεκτήσεται,
κλέπτῃς μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ' ἴσως.

O crown, depart in peace! unwillingly
I leave thee: some one else shall take and own thee,
No greater thief, but yet perhaps more fortunate.

With οὐκ ἂν μᾶλλον, οὔσα is understood, and οὐκ ἂν οὔσα is

equivalent to *ἦτις οὐκ ἂν εἴη*. Comp. Soph. Philoct. 572, *πρὸς ποῖον ἂν τόνδ' αὐτὸς οὐδυσσεὺς ἐπλεῖ*, i. e. *ποῖος ἂν εἴη ὁδε πρὸς ἂν*, etc. I owe this passage to Pflugk.

183, 184. *κυνεῖ, δέυεται*, were first introduced into the text by Porson, instead of *κύνει, δεύετο*. See v. 839.

186. *προνοπῆς*, according to Matthiæ, is taken with *ἐκπεσοῦσα*. But then *στείχει* stands entirely alone, and is flat. The sense is, *Bursting away from off the bed, she moves on, bending forward*.

187. *καὶ πολλὰ*, etc. *And oftentimes, while in the act of going out, she wandered over*, or, with Liddell and Scott, *she turned and looked about upon, the chamber*. Monk renders *ἐπεστράφη rediit*, a signification which it does not seem to have, and which would require *ἐξιούσα* to have an aorist sense, which does not belong to it. (Comp. Buttm. largest Gram. § 108, Obs. 23.) For *ἐπεστράφη* in the sense of *wandering over*, comp. Ion 352, *πολλ' ἐπεστράφη πέδον*, *she often wandered over the ground*. But the sense of *turning to*, or *in the direction of*, hence of *visiting*, may be given to the word here, and in our text. For this sense comp. Helena 83, *πόθεν γῆς τῆσδ' ἐπεστράφης πέδον*; and 768, *ἄς ἐπεστράφην πόλεις*.

190. *ἐς ἀγκάλας*, taking them *into* her arms. So the best MSS. read for the vulgar *ἐν ἀγκάλας*.

194. *κακός*, *mean*, *low*. — Let the student notice here, and in v. 198, the sequence *οὕτω . . . ὅν*, and *τοσοῦτον . . . οὐδ*. In both cases the second clause might begin with *ὥστε*, which is the more ordinary mode of expression.

195. *καὶ προσεῤῥήθη*, i. e. *καὶ ὅφ' οὐ οὐ π*.

197. The sense is, *And if he had died he would indeed have perished*; i. e. and that would have been the end of his misery. — *τ' ἂν* = *τοῖ ἂν*. But according to Hermann *τ'* is here the copulative, with which *δὲ* is joined in the next clause instead of another *τε*. Or, in other

words, the clauses are not only joined, but also contrasted. Comp. Soph. Electr. 1097. We have μέν τε, below, vv. 591–595. Hermann's version is: *Et perisset ille etiam moriendo, et, quum effugit mortem, non minus periit.*

198. ποτ' οὐ = οὔποτε, as ἔτ' οὐκ = οὐκέτι, Soph. Œd. R. 24. But in the case of οὔποτε this transposition is very rare, and the text is doubtful. Hermann, on Soph. Trachin. 160, renders οὐ ποτ' οὐ ληήσεται, *cujus aliquando* (i. e. at any time) *non immemor erit.* — ληήσομαι, scarcely to be met with elsewhere, = the more common λήσομαι. Strictly they might differ in sense like *to be forgetful* and *to forget.*

199. ἦ που = ὀντως που, *surely, I think.* Elmsley, on Medea 1275, denies that ἦ που can have place in interrogative sentences. If this is not always true, it is in the present case; for the Chorus could not doubt so much about the grief of Admetus, as to inquire whether he felt it. See Hermann's remarks on Elmsley's Medea, v. 14.

200. The clause following εἰ is an explanation or epexegetis of τοισίδε κακοῖς.

204. νόσφ is to be taken both with the verb and the participle. παρειμένην νόσφ, *bereft of strength by disease,* occurs Orest. 881, and ἄθλιον βάρος is said of Pentheus carried in the hands, Bacchæ 1216, which Monk cites. Matthiæ gives νόσφ παρειμένη γε, *quippe morbo soluta:* comp. his Gram. § 602. Hermann reads δῆ, which I adopt. The MSS. have δέ.

207, 208. These tame lines occur in their proper place in Hecuba 411, 412. See Valckenaer on Hippolyt. 680 (ed. Glasg.).

213. τίς πᾶ. A double interrogation, like τίς, πόθεν εἶ, Odys. i. 170. πῶς . . . ἐκ τίνος νεὼς ἦκετε, Helena 1543. See also Antig. 2, 1342.

215. ἔξεισί τις, i. e. *to tell that she is living.* — ἦ τέμα

τριχα, i. e. *or shall I mourn for her death?* So the Schol. Matthiæ approves of Erfurdt's conjecture: *ἦ, really, for ἦ, or.* But *ἦ* in a question implies surprise and doubt, which would be out of place here. Major seems to have hit the sense of this place by laying the stress on *ἦδη*, *at once*: "Will any messenger come from the house, or shall we at once, without waiting for news, express our grief?"

217. *δῆλα*. Supply, *that we must cut our hair*, etc. As this sentence seems to be an answer, it justifies us in dividing vv. 213–219 between semi-choruses, as Matthiæ first conjectured. The maid went into the house at v. 212. I should prefer giving vv. 220–225 to the whole Chorus, for all are called on (v. 219) to join in the prayer. But if so, vv. 234–237 must be given to it also.

223. *τοῦδ'*, sc. *κακοῦ*. Supply *μηχανήν*. *You devised before a means of escape from this calamity.* But the text is doubtful, as the metre shows.

228. *οἵ' ἔπραξας*, *how thou hast fared!* how much thou hast suffered! *πράσσειν* with adverbs and some pronouns means *to be placed in circumstances, to fare*. Comp. vv. 245, 605, 961, 1023. — *ἔπραξας στερεῖς*. The certain future event is spoken of as actually past.

229. *ἄρα, nonne*. *ἄρα*, as well as *ἀρ' οὐ*, often implies that the answer is to be affirmative. *ἄρα πελάσσαι* is spoken with reference to Admetus. — Monk cites, in illustration of this line, Soph. Œd. R. 1373, *οἷν ἐμοὶ δυοῖν | ἔργ' ἐστὶ κρείσσον' ἀγχόνης εἰργασμένα*, i. e. *deeds, for which hanging would be too good a death*, would not be an expiation. In the present case, the Chorus says that hanging would not sufficiently express the depth of the calamity of Admetus.

230. *οὐρανίῳ* = *μετεώρῳ*, Schol., *hung up aloft*. It means (1.) *of the heavens*, as *οὐράνιος πόλος*, Prometh. 430, comp. v. 164; (2.) *in the heavens*, thence *lofty*, Eurip. Electr. 860, *immense*, Soph. Antig. 418.

237. *παραινομένην κατὰ γῆς παρὰ* means *wasting away and going beneath the ground to*. So a Scotch song has the expression "*wearing awa' to the land of the leil.*"

242. The sense is, *He will live during the time afterwards in a manner not to be called life*, i. e. will pass a life not worth living. *ἀβίωτον* is the predicate of *χρόνον*, or *χρόνον* may be again supplied with it. An adverb might stand in its place. The phrase *ἀβίωτος βίος* is found in prose-writers, as Demosth. c. Mid. *ἀβίωτον ᾗτ' αὐτῷ ἔσσεσθαι τὸν βίον*.

243. By a happy art of the poet, the Chorus come to their sovereign's house as ignorant of the exact truth about Alcestis as the audience was; and, by their natural and sympathizing questions, place us in possession of the circumstances. Their song is most artless, and grows out of the subject. The maid has a good reason for appearing, and her touching description of her mistress prepares the way for the appearance of Alcestis herself. The poet's conception of her is psychologically correct: she is a creature of feeling and love; resolved to die for her husband, yet overwhelmed at the thought of leaving all that is joyous in life. Such tender souls, that can renounce the most under the influence of love, have the deepest sense of what they leave behind, and the strongest desire to be remembered. In vv. 205, 206, the poet artfully gives a reason for the appearance of Alcestis without the gates:—she wishes to take a last look at the glad sunbeams, which she could not do so well in the court within. The burst of feeling in the ensuing scene is one of incomparable beauty.

Alcestis continues speaking to v. 391, when she bids farewell, and swoons away, seeming to die. Her little son then wails for her (393–415). Admetus orders a general mourning (420–434), and goes in to prepare for her funeral, and the Chorus, left alone, sing a most exquisite ode in her praise (440–475).

244. δῖναι, *circuits*.

245. ὁρᾷ, sc. ἥλιος, the most prominent object that she had mentioned.

252. Pflugk cites from Aristoph. *Lysistr.* 605 – 607 :

τοῦ δέει ; τί ποθεῖς ; χάρει 'ς τὴν ναῦν.

ὁ Χάρων σε καλεῖ,

σὺ δὲ κωλύεις ἀνάγεσθαι.

Which is probably a parody on the beautiful passage in the text. Southey has a fine passage something like this in the *Curse of Kehama*, Canto 20 :

“Nor boots it, with reluctant feet
To linger on the strand !
Aboard ! aboard !
An awful voice,
That left no choice,
Sent forth its stern command.”

255. σὺ κατείργεις τάδε, *thou retardest things here*. — τοῖα is used adverbally, = οὕτως. A reading, τὰδ' ἔτοιμα, in this line, seems to have come from τάδε, τοῖά με, differently divided. με was added, as often, by the scribes, but is found in all the MSS. which read τοῖα, and in others which have τοι or τι.

256. The sense is, *Bitter to me is this voyage which thou spakest of*. Here two propositions are condensed into one, as in the case of the demonstrative and interrogative (v. 106).

261. κυανανέσι, *darkly beaming or glittering*. This epithet is joined with the *brows* instead of the *eyes*, because the dark and frowning brows, as the most expressive feature, seemed to have the light of the eyes concentrated in them. The poet thought of Homer's famous description of Jupiter, κυανέησιν ἐπ' ὀφρύσι νεῦσε, or of the Jupiter Olympius of Phidias, which was modelled after these words of Homer, not long before he wrote. — περωτός. Wings are

here given to Hades, as they are to Death and Orcus in other passages of authors cited by Jacobs and Musgrave on v. 843 (859). Thus Seneca says, *Œdip.* 164, "Mors . . . explicat omnes alas," and Gratius, *Cyneget.* 348, "Orcus . . . nigris orbem circumsonat alis." Hades is also called *μελαγχαίτης* in v. 438, and *μελάμπειλος* in v. 843, from the association of the color with mourning and death. — *τίς Ἄιδας est nescio quis Orcus, id est, nescio quod simulacrum Orci.* Herm.

262. *τί πέξεις ; ἄφες*, are spoken to Hades.

264. *τῶν, them.* The article is used for the demonstrative.

266. Alcestis must be thought of, as standing and supported by her husband and attendants. *μέθετε* expresses her desire that they would not hold her up any longer.

267. *σθένω ποσίν* : so *χειρὶ σθένεις*, Cyclops 651.

272. *χαίροντες* here, and often, preserves its literal sense. There is a distinct wish of happiness to the person addressed. At other times it is a mere formula of parting. Comp. v. 436 with v. 323. — *ὀρώπων*. Monk has edited *ὀρώπην* in obedience to a precept of Elmsley, who, on *Aristoph.* *Acharn.* 733 (698 Bek.), and *Medea* 1041, lays it down, that the second and third persons dual were not distinct forms, and that both ended in *-ην* in the historic tenses and the optative. In v. 661, all the MSS. read *ἡλλαξάτην*, 2d person dual, in conformity with this rule. But Buttmann, Hermann, and others, hesitate about admitting the truth of Elmsley's precept. Probably *-ην* was at first the ending of both persons in the dual ; but *-ον*, afterwards introduced, was in good use, and was not, as Elmsley thinks, the invention of the Alexandrine grammarians.

275. Here we have the usual confused arrangement of words in entreaties, and an ellipsis of *ικετεύω* or *ἄντομαι*. The order is, (*ικετεύω*) *σε πρὸς θεῶν, μὴ τλήῃς* —

277. Porson on *Medea* 325, and editors since, have writ-

ten *ἀνα* (= ἀνάστηθι) *τολμα* in two words, as the *editio princeps* of Lascaris had it. *ἀνατολμάω* seems not to have been in use. *τολμα*, *summon the courage or strength*.

278. ἐν σοὶ δ' ἐσμέν, *we depend on you*. Comp. Soph. CEd. R. 314.

282. *π्रेसβεύουσα* = *τιμῶσα*. Compare Æsch. Choëph. 488, πάντων δὲ πρῶτον τόνδε πρέσβεισω τάφον.

285. According to Monk a new sentence should begin here, *παρόν* being repeated after *ἀλλά*. But *ἀλλά* merely connects *σχεῖν* καὶ *ναίειν* with *μὴ θανείν*. The sentence, according to Hermann, is one with a double apodosis, and a protasis placed between them. The protasis is *παρόν* . . . *τυραννίδι*; the first apodosis *ἐγὼ* *θνήσκω*, and the second, which is a repetition of the first in sense, *οὐκ ἠθέλησα*, etc. — *σχεῖν ἄνδρα*, *to have for a husband*, (*τοῦτον*) *Θεσσαλῶν δὲν ἤθελον*. — In v. 286 take *τυραννίδι* with *ἄλβιον*, *flourishing with sovereign power*. — For the construction of *παρόν*, *ἦκον*, v. 291, and the like, see B. § 145, note 10.

288. Both *ἐφεισάμην* and *ἔχουσα* are taken with *δῶρα ἤβης*; only that the participle, being the nearest word, determines the case, and not the verb, which requires a genitive.

291. The sense is, *While it was highly proper for them in point of age to die*. *ἦκειν* with an adverb takes a genitive; an idiom occurring five or six times in Herodotus, and borrowed from him by later Greeks, but rare in Attic writers. See Valckenaer on Herod. vii. 157; and Mt. § 337, who has cited the three examples of its use in Euripides. Elsewhere it has a personal subject.

295. This line is repeated at v. 651, where see the note for *ἔζων*.

298. Comp. Antig. 303.

299. Render this line, *Remember thankfulness for this towards me, for I shall never ask of thee a due degree of it*. Comp. Thucyd. i. 137, *πειθομένῳ δ' αὐτῷ χάριν*

(ἔφη) ἀπομνήσεσθαι ἀξίαν. — εἰεν is often used in transitions.

305. ἐπιγαμῖν, *to bring by marriage over*. In Orest. 589 this verb denotes *to marry besides or after*.

309. ἐπιούσα. Herod., iv. 154, uses ἐπεσελεύσασα in the same way, of a second wife entering a family *after* the death of a first. — μητρυιά has long ā.

312. Repeated from v. 195, and probably out of place here. The aorists also, denoting a general truth, seem out of place. If genuine, the line can only serve to give the reason why the father is a tower of defence to the son, as consisting in the freedom of access and address between them.

313. κορεύομαι is passive, not middle, and after the analogy of ὀρφανεύομαι (v. 535) means, *I am brought up during virginity*.

314. This verse is an explanation of πῶς in v. 313. *How, viz. having what kind of mother-in-law?* Wüstemann cites as an instance of the same epexegetis, Soph. Philoct. 1264, τί μ' ἐκκαλεῖσθε; τοῦ κεχρημένοι, ξένοι;

315. Supply δέδοικα before μή.

317. οὐ οὔτε οὔτε. οὐ denies the whole, οὔτε οὔτε the parts. So vv. 332, 345.

321. τρίτην μηνός. Musgrave says that he can find no reason why μηνός should be used. Monk supposes an allusion in these words to a custom at Athens, of making those who were to be capitally punished drink the hemlock within three days. But this had nothing to do with the third day of the *month*, nor does such a custom seem to have existed. The Reviewer of Monk in the Quarterly thinks that the appointed day for the death of Alcestis was the first of the month. The Scholiast's paraphrase οὐδ' εἰς τὴν αὔριον τοῦ μηνός τούτου, οὐδ' εἰς τὴν μετὰ τὴν αὔριον, makes μηνός idle. Some find a reference to days of grace granted by the creditor to the debtor, and to the payment of monthly interest, the time for which may have been the day of

new moon. But for all this, there is, so far as I know, no evidence of facts.

322. I read here, with the earlier editors, οὐκέτι, instead of which the recent editors and the better MSS. give μηκέτι, which seems to be entirely out of place here. It could only mean, *among such as are no more, whoever they are*; which is too indefinite to be used in a positive statement of fact. — λέξομαι is in sense a future passive, *I shall be numbered*, as are many futures middle. See B. § 113. 6; Soph. Gr. § 209, N. 5.

325. μητρόε. Supply ἀρίστης.

326. All the MSS. have οὐ χάζομαι; but Barnes, and most editors since him, have divided these words so as to read οὐχ ἄζομαι. This latter verb takes an infinitive in Heraclidæ 600, δυσφημείν γὰρ ἄζομαι θεάν. The only other place where either verb occurs in Eurip. is Orestes 1116, δις θανείν οὐ χάζομαι, and here some MSS. have οὐχ ἄζομαι, which Elmsley (Heracl. loc. cit.) prefers. But χάζομαι, synonymous with φεύγω, suits that passage better than ἄζομαι, which has a kindred sense with δέδοικα. The former is found nowhere else in the tragic poets, but the latter is used twice by Soph., and three times by Æsch., e. g. Furies 367 (389), τίς οὖν τάδ' οὐχ ἄζεται τε καὶ δέδοικε βροτῶν, where the same variant occurs.

331. The sense, according to Wüstemann, is, *shall address this one (me) as her husband*. But Hermann, followed by Pflugk, joins τόνδ' ἄνδρα (me) and separates νύμφη from Θεσσαλίας. The sense thus becomes, *nulla me Thessala, ut sponsa, alloquetur*. The position of νύμφη before Θεσσαλίας favors this explanation.

333. ἄλλως, *else, yet*. Comp. v. 533.

334. ἄλῃς is the predicate of γενέσθαι.

336. τὸ σὸν πένθος, *grief for thee*. Comp. vv. 370, 426, 895. — ἐτήσιον, *during a year*. Comp. v. 431. Adjectives especially of time and place often perform the part of

a noun and preposition. The adjective stands in the relation of a predicate to its noun.

340. τὰ φίλτατα — a favorite phrase of Euripides — means either *life*, as here, or *any of the dearest relatives*. — For ἄρα of the next line see v. 229.

346. ἐξαίρομι. A different tense from θίγομι is chosen, because the one action, that of touching, is momentary, while the other has duration. ἐξαίρειν φρένα is to lift up the mind, incite it to do (especially something inordinate or improper.) — λακείν is rarely used of singing. The pipe is called Libyan, as being made out of the wood of the African lotus-tree. See Schneider, Index in Theophrast. voce λωτός.

350. Both περιπτύσσειν χεῖράς τινι, and περιπτύσσειν τινά are used. In the former case the preposition and verb are not so closely united as to form a proper compound. Comp. Elmsley on Medea 1175.

353. ψυχράν τέρψιν is in apposition with the preceding sentence, not with the infinitive alone, as in v. 7.

355. The best MSS. have φίλους here, the most φίλοις, which gives no good sense, and one φίλος. The subject of παρῇ is any one of such friends seen in the visions of the night.

358. κείνης refers to κόρην, the remote antecedent. ταύτης would have pointed at Δήμητρος.

360. κατήλθον ἂν . . . ἔσχον ἂν, descendissem, cohibuissent, not descenderem, cohiberent, as they have been translated. The thing is conceived of as already past. See v. 125.

361. οὔτε ὁ κύων . . . οὔτε Χάρων ἔσχον. In Greek, two nouns singular, in clauses commencing with disjunctive conjunctions or with οὔτε, may have a plural verb, where the one does not exclude the other. Mt. § 304. 3.

363. οὖν here denotes simply congruity with what precedes. Comp. v. 73. — ἐκείσε is here used, and not ἐκεῖ, because the motion of going to the world below is thought

of. In v. 864, πᾶ, properly an adverb of motion, taken with στῶ, "motum simul succedentemque ei quietem indicat," according to Hermann on Herc. Fur. 1236.

365. ταῖσιν αὐταῖς governs σοί, and ἐπισκήψω εἴσδε θείναι is for the more common ἐπισκήψω τοῖσδε θείναι. Comp. Soph. Œd. R. 252. — κέδροις, *cedar coffin*; which wood was used for its supposed antiseptic powers. It renders the dead incorruptible, according to the Schol. on Nicander's Theriaca 53, cited by Monk.

366. πλευρά. The neuter and feminine forms, πλευρόν, πλευρά, are both in use. Elmsley thought only the neuter to be employed in the plural by the tragic poets; but Hermann on Ajax (1389 of his ed.) has shown the contrary.

367, 368. These lines are parodied by Aristoph. Acharn. 893, 894, where Dicæopolis thus addresses the eel from Lake Copais, which a Bæotian brought him during his peace with the enemy :

ἄλλ' ἔσφερ' αὐτήν · μηδὲ γὰρ θανών ποτε
σοῦ χωρὶς εἶην ἐντετευτλανωμένης.

"But bring it in. Not even when dead may I
E'er be deprived of thee,—dressed up in beet-sauce."

371–373. For τάδε which anticipates γαμεῖν, comp. v. 36. — γαμεῖν, fut. infin. for γαμέσκειν. But the present infinitive is here admissible. — μὴ γαμεῖν ἄλλην γυναῖκα ἐφ' ὧν, *that he will not marry another wife while you are alive*. Comp. Alciphron. i. 11, φεύγειν ἐπὶ τέκνοις καὶ γυναῖξιν, *to go into exile with children and wives living*; id. 3, ἐπὶ παιδίοις ζῶντες, *living with children alive*; where see Bergler's note. τελευτᾶν ἐπὶ παισιν, *to die and leave children*, is a common phrase. Here ἐπὶ denotes condition or circumstance, something like *with*; and οὖσιν is perhaps understood.

376. φίλον γε δῶρον. "Hujusmodi additamenta fere γε sibi sumunt, idque potius post primam vocem quam pos secundam." Elmsley on Medea 1362.

378. The first γέ = *yes*, or *indeed*; the second emphasizes σου. γέ is often thus repeated in the same sentence. But Monk and Elmsley prefer πολλή μ' ἀνάγκη. See Hermann on Trachin. 294.

383. οἱ προθυήσκοντες. A single female speaking of her self, or addressed in the plural, and a chorus of women speaking of itself, may use the masculine. Mt. § 436. 4. — For the phrase in this line, which is the same as ἀρκεῖ ἡμᾶς προθυήσκειν σου, see Mt. § 297, and v. 1147.

386. ἀπωλόμην. The aorist applied to future time expresses the certainty of the event. To the mind of the speaker it is so real, that it is conceived of as having actually occurred. ἀπωλόμην is often so used. We employ the present for this purpose in English; e. g. "If you do that, you are ruined"; "You are a dead man, if you stir."

387. οὐδέν ἂν λέγοις ἐμέ, *call me nothing*. This is said in allusion to γύναι of v. 386. λέγοις ἂν is a mild imperative.

391. Wüstemann thinks that the poet, by the elided word χαῖρ', represents the expiring state of Alcestis, who could only half utter her last farewell. This is doubtful.

393. μαῖα, like our "mammy," is addressed both to a mother and a nurse. It is, however, a dignified word. The earth is called γαῖα μαῖα by Æsch. Choëph. 45.

400. ὑπάκουσον, ἀκουσον. "Notandum est verbum simplex composito ejusdem significationis subjectum. Cujusmodi repetitiones apud tragicos satis frequentes sunt. Eurip. Hec. 168, ἀπωλέσας ὠλέσας. Orest. 181, διοιχόμεθ' οἰχόμεθα. Medea, l. c. κατείδετε εἶδετε." Elmsley on Medea 1219.

403. πιτνών. It is much disputed whether πιτνέω, with a second aorist ἐπιτνον, existed, or πίτνω, imperf. ἐπιτνον. The latter is held by Elmsley on Heraclid. 77, Medea 53, and by Dindorf and others. Comp. Matthiæ on Medea l. c. But Hermann on Elmsley's Medea l. c. and elsewhere, and Buttmann (Largest Gram. voce πιτν.) contend for πι

γνέω; although the last concedes that *πίνω* also was in use. There are more than eighty places where this word and its compounds occur in Pindar and the tragic poets, to whom it is almost confined; and some of them clearly prove that *ἐπιπνον*, *πιπνών* have an aorist sense. Thus *προσπιπνοῦσα* is an aorist participle, v. 183. Alcestis did not *kiss* the bed *while falling*, but *after she fell*. The same is true in v. 164, for which comp. Orest. 1332, *ικέτης γὰρ Ἑλένης γόνασι προσπεσὼν βοᾷ*, not *προσπίπτων*. In the present line also, I would write *πιπνών*; but in v. 1059, *πιπνείν*, denoting a continued state, is a present. — *νεοσσός*. This word is sometimes applied to children by the tragic poets. Comp. Androm. 441; Iph. in Aul. 1248. — The middle *καλοῦμαι* means, *I call to me, call to come to me*.

404. *τὴν οὐ*. Hermann reads *τὴν γ' οὐ*. No MS. has *γε*, and the style without it is more unstudied, and better suited to the abruptness of grief. So in substance Klotz in Jahn's Jahrb. for 1837, p. 295.

407. *ματρός* depends on *λείπομαι*, which takes a genitive, both in the sense of *I am forsaken by, deprived of*, and also when it means *I fall short of, fall behind*. — *μονόστολος* = *μόνος*. Comp. the note on v. 428, and Phœniss. 742. Its proper sense is, *journeying alone*, like *οἰόζωνος*, Soph. Œd. R. 846.

412. *νυμφεύω* in the active is used of the bride, the bride's parents, and the bridegroom. The last of these senses is not noticed by Passow. It is found in Medea 625, Ion 819.

413. *τέλος γήρως*. Not *the extreme*, but *the full time*, or, as Monk renders it, *the period of old age*. So *τέλος ἡβης*, *τέλος θανάτου*.

421. *προσέπτατο*. The tragic poets are fond of using this word metaphorically to denote *sudden* or *unexpected approach*. Comp. Prometh. 115, 555, and 644, in which last passage it is spoken of the entrance of thoughts into the mind.

423. ἀντηχῆσατε. Not *per vices canite*, but *sing in response* to me. Thus ἀντίφαλμοι φῶδαι, Iph. in Tauris 179, are *songs sung in response* to Iphigenia. Comp. Supplices 800.

424. The hymn addressed to the implacable god below was the wail for the dead. So the πατρὶ νύχιοι γόοι, Eurip. Electra 141, are called the μέλος Ἀΐδα; and Adrastus calls his wail for the chieftains, Supplices 773, Ἀΐδου μολπᾶς. παῖδν, properly a cry for aid sent to Apollo, a hymn of victory in his honor, is often used in a more general sense to denote any hymn.

426. Monk reads πένθους with one MS.; and κοινοῦσθαι ordinarily governs a genitive. But it takes an accusative in Ion 609, cited by Matthiæ, as μετέχειν, μεταδιδόναι, sometimes do; and this, being the more unusual construction, is not likely to have arisen from the other.

427. ξυρήκει, razor-edged, keen, actively; but cut by a razor, cut smooth, passively, as here.

428. μονάμπυξ = μόνος, from ἄμπυξ, the band around a horse's brows. "Compound adjectives," says Mt. § 446, Obs. 3, "are often employed to make the language more sonorous, one part of the compound being alone regarded," i. e. in the lyric and tragic writers. But such compounds are often far from being unmeaning, and present to the mind, like the noble epithets of Homer, a vivid picture in a single word.

429. Barnes on this line quotes Herodot. ix. 24, where Mardonius and his army are said to have sheared their horses and beasts of burden, on occasion of the death of Masistius. So also, when Pelopidas died (Plutarch. in Vit. § 33), the Thessalians and their allies are said κείραι ἵππων, κείρασθαι δὲ καὶ αὐτούς. And when Hephæstion died (Plutarch. in Vit. Alex. § 72), Alexander ordered that all the horses and mules should be sheared, and — what is quite apposite to this place — αὐλοὺς κατέπαυσε καὶ μουσικὴν ἐν τῇ στρατοπέδῳ πολὺν χρόνον.

434. ἀξία τιμῶν. Comp. the construction in v. 1060. τιμῆς is the easier and less probable reading.

436. εἰν, epic for ἐν, is very rare in the tragic poets. Comp. Antig. 1241.

444. πῶρεύω here takes two accusatives. Comp. Soph. Trach. 559, ὅς τὸν βαθύρρουν ποταμὸν Εὔηρον βροτοῖς μισθοῦ πόρευε χερσίν. The accusative of the place often has διὰ after this verb. — The close of this sentence applies only to Charon, and not to Pluto, but what is said of Charon, by the figure zeugma, readily suggests that which the poet, studious of brevity, intended to have understood of Hades.

446. The lyre or "shell" is called ὄρεῖα, from the tortoise being found upon the mountains. Monk cites from Hom. H. in Merc. 42, ὄρεσκόφιοι χελώνης. — In the next line ἄλυροι ὕμνοι is *carmina epica*. (Hermann.) The poems in epic verse were not sung, but recited by a rhapsodist holding a branch in his hand.

448–452. The MSS. have κύκλος, and ὄρα or ὄρα. Scaliger read κυκλὰς ὄρα, and this conjecture, approved by Hermann, Dindorf, and others, gives an easy construction, σελάνας being absolute. Monk objects to this, that the word κυκλὰς is unknown to the early poets, and with him agrees Matthiæ. κύκλος governs σελάνας according to the reading of the MSS., and ὄρα, which is then necessary, takes μηνός. The sense is, *When the circle of the moon remaining all night in the sky returns at the season of the Carneian month.* The Carneia was a festival in honor of Apollo, begun on the seventh day of the Spartan month Carneius (in August), but a short time after the Olympian games, and held for nine days. A part of the solemnity consisted in erecting nine tents, in each of which nine men dwelt, who represented most of the *obæ* or *phratriæ* of Sparta. The musical and other contests at this festival were famous in Greece. See Müller on Orchomenus (p. 327, in the German), and Clinton's *Fasti* on the years 480, 418, B. C.

455. See v. 536.

457. *τεράμων*. Hesych. explains *τέρεμνα* by *οικήματα*. *τέραμνα* or *τέρεμνα* occurs eight times in Euripides, but is scarcely to be met with in any other of the early poets.

459. *ποταμία*, as *rowing over Cocytus*, *νεπρέρα*, as *pertaining to the infernal world*. These two epithets refer artificially to the two preceding lines.

460. *φίλα* is a superlative in sense, and the genitive following it shows that the person spoken of is eminent in her class. It is joined with a superlative in Hippolyt. 848, *φίλα γυναικῶν ἀρίστα τε*. — *μόνα* here denotes *the only one of its kind, excellent*, and the genitive must be thought of with it also.

461. *αὐτᾶς*. The reflexive pronoun of the *third* is often used for those of the *first* and *second* persons.

462. *ἀμείψαι*. See v. 46.

464. *λέχος* = *γυνάικα*. Comp. Antig. 568.

472. *οἶχει*, *art gone*, the opposite of *ἦκει*, *hast come*.

473. *συνδυάδος*. *συνδυάζω*, *I join two together*, is especially used of *marrying*, and *συνδυασμός*, according to Pollux iii. 44, and Hesych., answers to *γάμος* and *συζυγία*. *συνδυάς*, a word hardly to be met with elsewhere, ought to be synonymous with *σύζυγος*. It is best taken, not as an epithet of *ἀλόχου*, but as a noun, like *σύζυγος* in vv. 314, 342. The meaning is, *May it be mine to have such a partner for my beloved wife*. — *τὸ γὰρ* = *τοῦτο γάρ*.

476. Hercules enters, on his way to Thrace, expecting to be entertained by his ancient host Admetus. Finding him in affliction, he inquires the cause, and is deceived as to the person mourned for, and to be buried. Admetus, perceiving his mistake, promotes it still more, from an unwillingness to drive a guest from his doors. Hercules enters the house therefore, and is shown into a retired apartment, where he is feasting, while the funeral arrangements are going on. 476 – 567

The Chorus praises the hospitality of the king in an elegant song, 568 – 605.

A fault of this scene is, that Hercules is singularly stupid in not understanding that Alcestis is dead, and seems to let himself be deceived for the poet's purposes.

κωμηται, *members of the κῶμαι, villagers* dwelling in scattered hamlets, whose king lived in the πόλις. Α κῶμη was also a *ward* of Athens, and κωμηται were *members of the same ward*, and hence *neighbors*, γείτονες, as Suidas explains the word. It has according to Monk and others this meaning here; but what can be the sense of *neighbors of the Phææan land*? The words cannot fairly mean Phææans living in the neighborhood of Admetus.

482. καὶ ποῖ. Monk reads ποῖ καί, according to Porson's rule, Phœniss. 1373, that καὶ after interrogatives is a simple copula, *and*, but before them makes an objection like *but*. No change is needed. See v. 142, note. — προσζυγῆναι πλάνῳ, *to be yoked with, bound to, obliged to go upon an adventure*. So συζυγῆναι is joined with συμφορά, Hippolyt. 1389; and with δαίμων, Androm. 98.

483. See v. 67.

487. Of the two readings ἀπειπεῖν τοῖς πόνους and ἀπ. τοῖς πόνοις, the former, which means *to renounce* or *refuse to go on with my labors*, has much less manuscript authority than the other, which means *to give out, or flag* in undergoing them. In the former case οἶν τε refers to the outward necessity of obeying Eurystheus; in the latter, to the moral necessity lying in his own courage and will. This latter thought seems not natural here, and I therefore read πόνους, with Hermann, Witzschel, and others.

489. See the note on v. 256.

490. See v. 72.

493. εἰ μὴ γε, *nisi forte*; Pflugk: literally, *it is easy, unless at least*; where γε restricts what had been said to one particular case.

496. αἵμασιν, *with spots of blood.*

498. Θρηκίας πέλτης ἀναξ, *rex populi peltis armati*; Hermann. πέλτη stands for πελταστής, as ἀσπίς for ἀσπιδοφόροι, δπλα for δπλίται. The *pelta* was originally a Thracian weapon, and the epithet is added, on account of the gold mines of Southern Thrace, at Scapte Hyle, (in which at our poet's time the historian Thucydides was an owner,) and at Crenidæ, near the site of Philippi. ἀναξ has been taken by Monk and Wakefield in the sense of δεσπότης. The former compares κώπης ἀναξ, Æsch. Pers. 370 (378), to which he gives the sense of *remex*; but the phrase means *captain of oarsmen*, captain of a ship. The latter cites from Ovid, Met. xiii. 2, "clypei dominus septemplex Ajax." I formerly adopted this interpretation, and ἀναξ may certainly be thus taken. We have, e. g., κώπης ἀνακτας, Cyclops 86, plainly *oarsmen*; μῆλων ἀναξ, Hom. Odys. ix. 440. And the expression ζάχρυσον πέλτην occurs in its literal sense in Rhesus 370. Moreover, if πέλτης is metonymically used, there seems to be something strange in the epithet ζάχρυσον, applicable not to the army but to the weapon. But nevertheless the scope of the passage seems to require the sense first given. Diomedes had an army ready to oppose Hercules.

499. τοῦμοῦ δαίμονος πόνον, *a task such as my genius or fortune allots me*, such as it has been my lot to meet with. Comp. Soph. Ajax 534, πρέπον γέ τ᾽ ἦν δαίμονος τοῦμοῦ τόδε.

500. πρὸς αἶπος ἔρχεται, i. e. *brings me into arduous undertakings*. αἶπος is properly *a steep place*.

501. Several of the best MSS. read οὐς ἐγείνατο for the vulgar οἷς. The attraction of the relative is now and then neglected by the best writers.

502, 503. Other authors make Lycaon a son of Neleus, whom Hercules slew in his attack upon Pylos. Cycnus challenged Hercules as he was going to Trachis in Thesaly. They fought in Apollo's sacred plot, not far from the

scene of this play, near Pagasæ, and the combat forms the subject of Hesiod's "Shield of Hercules."

507. *καὶ μὴν*. These particles occur repeatedly when a new character comes upon the tragic stage. Comp. vv. 611, 1006, and see Elmsley on Heraclidæ 119. They may be rendered *and sure*, or *but indeed*, with a tone of surprise. Sometimes *ὅδε μὴν* without *καὶ* is used on such occasions. — *ὅδ' αὐτὸς πορεύεται*, *Here (Admetus) himself is coming*.

511. *θείλοιμ' ἄν*, sc. *χαίρειν*. — *εὖνουν δ'*: here *δέ*, which two MSS. have, expresses the opposition between the clauses: *θείλοιμ' ἄν* is as much as to say, that it was not well with him; *but* he knew that Hercules wished him well.

512. *τί χρῆμα*; *wherefore*? a phrase of which Euripides is fond. Comp. Heraclidæ 634 (Elms.), *τί χρῆμα κείσαι*; *cur jaces*? — *πρέπεις*, *why art thou conspicuous, why dost thou show thyself or appear*? The sequence of meanings in *πρέπεις* seems to be, — 1. to be *prominent* or *conspicuous* to *appear* or *seem*; comp. v. 1050; 2. to be *seemly* or *suitable*, to *become*, the common signification of *πρέπεις*; 3. to be *suitable to*, to be *like*; comp. v. 1121. Buttmann, (Lexilogus, No. 8,) departing from the received explanation of *πρέπεις* here, makes it active in the sense of *σημαίνει*, and governs *τί χρῆμα* by it. But this verb does not, I believe, elsewhere take an accusative in the tragic poets, except when it is used impersonally; and the answer, if the text of the next line is right, shows that a reason was asked.

520. *εἶπας*, sc. *τὸν μῦθον*, or *τοῦτο*. The sense is, *Did you say this, she being dead or yet alive*? — Another reading, *περὶ* for *ἔτι*, adopted by Monk and Matthiæ, seems to have proceeded from some copyist who sought to introduce an easier construction.

523. By the reverse of the ordinary *attraction* in Greek, the noun is sometimes put in its relative's case. K. § 332. 7; Cr. § 752; Soph. § 175. 2.

525. See v. 2.

526. τότε, sc. τὸ καταπεῖν, τὸν θάνατον αὐτῆς. Wakefield conjectured τότε, which Elmsley likes, but thinks ἐς τότε an expression used only by later writers.

527. ὁ μέλλων, sc. θανεῖν. The sense is, that one who is about to die, or is on the eve of death, is the same as dead.

528. νομίζεται, sc. εἶναι: are thought to be different. — τό τ' εἶναι καὶ τὸ μή. Comp. Soph. Electr. 885, note. τε . . . καὶ sometimes unite entire opposites, where we should use only *and*, not *both . . . and*.

533. Comp. v. 333.

536. εἴθ' εὔρομεν, *I wish I had found*. Comp. v. 1102. εἰ γὰρ τοσαύτην δύναμιν εἶχον, *I wish I had* (i. e. now) *so much power*, v. 1072; εἴθ' ἐπ' ἐμοὶ μὲν εἴη, *I wish it could depend on me*, v. 455. See also vv. 92, 719. These examples are adduced, to show that εἴθε, εἰ γάρ, with an aorist, express a wish as to something actual, but past; with an imperfect, usually as to something actual and present; and with an optative, as to something possible and future.

542. Here a short syllable in one word is lengthened before a mute and liquid in another, which ordinarily make no position. Comp. vv. 529 530. Porson and other English scholars deny that this is admissible, and alter the verse: Elmsley, on Medea 1224, note u, inserts τε before παρά.

546. τῶν δωματίων ἐξωπίους ξενῶνας. In the more splendid Greek houses, there were structures apart from the body of the house for the accommodation of guests. Vitruvius says (vi. 7), “On the right and left (of the *andronitis* or men’s apartments) there were smaller houses, having their own doors, eating-halls, and convenient chambers.” — “Between the peristyles (of the *andronitis*) and these two guest-houses are passages called *mesaulæ* on account of their lying between two courts.”

548, 549. ἐν δὲ κλήσατε = ἐγκλήσατε δέ. — θύρας μεσαύ-

λαύς. By these words the poet is usually supposed to mean *the door between the men's and the women's apartments*. Such a door there undoubtedly was, and it is often spoken of. See Valesius on Harpocrat. *voce αἰθρίας*; Matthiæ on Medea 135; Schneider's Epimetrum to Xen. Mem. iii. 8. 9. But if the guest was in remote quarters, from which there can hardly have been any communication with the female apartments, this door cannot have been intended. We are rather to suppose, that the poet had in view a door in the *mesaulus*, or passage between the *andronitis* and the *ξενὼν* spoken of by Vitruvius, as above, the closing of which would prevent the guest from hearing the lamentations of Admetus and his men.

559. *ξένου* is related to *τοῦδε*, as a predicate to a subject. The sense is, *I have him*, or *gain him for my host*.

560. *διψίαν*. An epithet copied after Homer's *πολυδύψιον*, which denotes either the fabled state of the Argive plains before Danaus discovered springs, or rather the exposure of the upper part of the plain to drought. Pausanias (ii. 15) says, that Neptune caused all the water of the country to disappear, after it had been adjudged to Juno; on which account neither the Inachus nor any other of its rivers have any supply but from the rain; and in summer all its streams are dry except those in Lerne. "The upper part of the Argive plain," says Colonel Leake, ("Travels in the Morea," II. 367,) "is unproductive, from a deficiency of moisture; and a great part of the lower, from a want of drainage."

561. *πῶς*, Lat. *cur*.

565. *ἦρ* = *τούτῳ*, Hercules.

568-577. *εὐέλπερος*, *liberal*. — *ἀνδρὸς* is perhaps emphatically used of a man, as contrasted with a god. — *σέ τοι*. *τοι* is often put with emphasis after the personal pronoun. Comp. Soph. Electr. 624, 1445. — *σοῖσιν ἐν δόμοις*. By a negligence, pardonable as causing no obscu-

rity, the person is changed, and Admetus is addressed instead of his house. — ποιμήνας ὑμεναίους. “Carmina pastoralia ad quorum cantum greges pascuntur, vel dispersi convocantur.” Wüstemann. Another explanation is given by Ælian, De Nat. Animal. xii. 44, ἀθλημα ὅπερ εἰς ἔργα ἐμβάλλει.

578–587. βαλιαί = καταστυκτοί, *spotted*. Comp. “lynces variæ,” cited by Monk from Virg. Georg. iii. 264. — δαφνοῦς. An epic epithet of lions, jackals, dragons, and indicative of color; as Iliad ii. 308, δράκων ἐπὶ ρῶτα δαφνοῦς, shows. Its primitive, φουῖς, is similarly used; but both words also denote *bloody, cruel*. Comp. Prometh. 1022. — βαίνουσα πέραν, *passing beyond, going out of*.

588–596, τοιγάρ, i. e. *on account of the favor of Apollo*. — πολυμηλότατα. “The numerous flocks on the heights around Káprena and Kanália illustrate the epithet πολυμηλότατη bestowed upon Bæbe by a dramatic poet who was a careful observer of manners and topography.” Leake, North. Greece, IV. 431. The same traveller describes this lake as lying in a hollow embraced by parts of Mount Pelion, and as chiefly dependent for its water upon the overflow from the Peneus passing through the Lake Nessonis. — καλλίναον. This epithet, like καλλίῤῥοος, is elsewhere used of fountains and rivers, not of lakes. Does it point to the water moved to and fro by the winds? — ἀρότοις. The order is, τίθεται ὄρον ἀρότοις . . . τὴν αἰθέρα Μολοσσῶν. αἰθήρ, here *clime*, is sometimes used in the feminine by the poets. — ἀμφὶ ἀελίου κνεφαίων ἱππόστασι, *towards the dark stopping-place of the sun's horses*, i. e. the west. This phrase occurs in frag. Eurip. Phaëthon (No. 1 Matth.). ἀμφί, here, like *about*, properly means *in the region or quarter of*. — Euripides uses a poet's license in stretching the realm of Admetus across Thessaly. Homer confines the domains of his son Eumelus to Pheræ, Iolcos, and the land on Lake Bæbeis; and this prince led to Troy the

smallest force of any of the eleven Thessalian chieftains except Philoctetes. — *πόντιόν τε κ. τ. λ.*, and towards the harborless coast of the *Ægean Sea*, he is lord of Pelion. Here *τε* is irregularly used instead of *δέ* after *μὲν*. Comp. Soph. Antig. 1096, where *τε* takes the place of *μὲν* before *δέ*. By a change of style, the clauses, which at first were spoken of as opposed, may afterwards be considered as conjoined; or the contrary. — *ἀλίμενον*. The Magnesian or eastern coast of Thessaly, under Pelion and Ossa, was exposed to easterly winds, and had no good ports. It was here that a sudden gale proved destructive to such vessels of the fleet of Xerxes as had not been drawn ashore. See Herodot. vii. 190.

600 – 605. *ἐκφέρεται*, is carried or led on, with the idea, perhaps, of going out of certain bounds. Comp. vv. 346, 1080, and *πρὸς ὀργὴν ἐκφέρει*, Soph. Electr. 628. — *αἰδῶ*, reverence or respect due to strangers. The sense is, *His generosity of nature is urged on to pay respect to a guest*. — *πάντα σοφίας* = *πᾶσα σοφία*. The aim of this sentence is, to excuse Admetus for exercising hospitality at such a time. — *κεδνὰ πράξειν* = *καλῶς πράξειν*. — For the meaning of *θεοσεβῆ* here, comp. v. 1148.

606. Admetus, who had gone within, returns with the corpse. His father Pheres here appears, intending to assist in burying the dead: Admetus rejects his aid and consolation, as coming from one who had placed him under the necessity of losing his wife; since she would have been spared to him, if Pheres had consented to give up his few remaining years of life. An angry discussion ensues, which is terminated by the departure of Pheres. 606 – 740.

This scene is better than many rhetorical discussions in Euripides, but is frigid, because the selfishness of Admetus is continually recalled to mind. Few will agree with Wakefield, who regards it as one of the gems of Greek literature

Monk supposes the poet to have introduced it in order that the funeral pomp, on which the choragi had no doubt lavished much expense, might stay a while on the stage before the eyes of the people. But the taste of Eurip. was none of the purest, and he loved such dialogues as this for their own sake.

ἀνδρῶν παρουσία, for ἄνδρες εὐμενεῖς παρόντες. Comp. σὴν παρουσίαν, v. 630, = σὲ παρόντα, σὸν βίον, v. 362, = σὲ ζῶντα.

608. ἄρδην, *aloft*, i. e. borne upon their shoulders.
Comp. Antig. 430 — πυρά, the *grave*, not the *pyre*.
Comp. v. 740, Electr. 92, and Soph. Electr. 901.

610. So Soph. says, Trachin. 874, βέβηκε Διάνειρα τὴν πανυστάτην ὁδὸν ἀπασῶν. — The Chorus does what is here requested, at v. 741.

613. κόσμον includes both dress and *personal ornaments*, = ἐσθῆτα κόσμον τε of v. 161. Comp. v. 631. — ἀγάλματα νεκτέρων, *delights of the dead*.

620. ἦτις γε, *quippe quæ*. The relatives may often be resolved into demonstratives or personal pronouns and a causal particle. γε throws an emphasis upon ἦτις.

627. This became a proverb according to Aristides, cited by Musgrave: τὸ τῆς παροιμίας ἐρεῖς, — ἡ τοιαύτην χρὴ γαμεῖν ἢ μὴ γαμεῖν.

628. λύειν = λυσιτελεῖν.

630. ἐν φίλοις. Neuter, according to Wüstemann. Rather masculine, *inter amicos*, since σὴν παρουσίαν contains σέ.

633. ὠλλύμην, *I was just perishing*.

640. εἰς ἔλεγχον ἐξελθών. Comp. εἰς ἔ. ἐξιών, Soph. Philoct. 98; μολών, Œd. Col. 1297.

641. The usual idiom would omit με, and turn παῖδα into a nominative. Comp. v. 668 for a similar construction.

645. εἰάσατε, i. e. you and my mother.

646, 647. Of καὶ followed by τε Hermann writes, "Quum non καὶ τε, ut τὲ καί, conjungantur, apertum est,

nbi dixit καὶ μητέρα, sequi debuisse καὶ πατέρα. Sed mutat structuram, quia quicum loquitur ipse pater est, cui, quo acerbius exprobrat ignaviam, sic loquitur: *quam ego et matrem, patremque adeo duco solam*. Nusquam καὶ τε, aut apud Latinos, *et que*, in dividendo conjunguntur, nisi per hujusmodi anacoluthum."

649. τοῦ κατθανών, *if you had died for your son*, is added as an explanation of τόνδ' ἀγώνα.

650. Here λοιπὸς qualifies the idea expressed by the two words βιώσιμος χρόνος. It is rare that one adjective is thus the epithet of another in Greek. Comp. Medea 598, μή μοι γένοιτο λυπρὸς εὐδαίμων βίος, *may I not have an unhappy life of prosperity*.

651. The forms ζῶν, ζῆν, seem both to have been in good use; the latter being derived subsequently to the former from ζῆς, ζῆ, and ζῆ imperative, *as if* from ζῆμι. In v. 295, where this line first occurs, most of the MSS., but not the best, read ζῆν, which the Etymol. Mag. 413. 9 quotes, in order to condemn it; and in the present line several MSS. have this reading, although others have ζῶν. Comp. Buttmann on ζάω (Largest Gram. 2. 144).

652. Comp. Æsch. Persæ 295, καὶ στένεις κακοῖς ὁμως. στένω ἐπὶ τινι and ὑπὲρ τινος also occur, but στένω τι or τινὰ is more common. Still another construction is, στένω σε τῆς τύχης, Æsch. Prom. 397, for which see Elmsley on Medea 1202.

655. διάδοχος, *a successor*, lit. *the receiver of any thing handed along*. Hence the propriety of its taking a genitive of that which is transmitted. Comp. Prometh. 464.

658. "Sensus est: Nec vero hoc dicere potes, contemptu me senectæ tuæ, ut vilem animam, te morti objicere voluisse." Pflugk.

661. ἡλλαξάτην. See the note on v. 272.

662. οὐκ ἂν φθάνοις φυνεύων, *you cannot be too soon in begetting*. See Elmsley on Heraclidæ 721, who remarks

that the *present* participle must be used with *φθάνα* in this sense. Comp. Mt. § 553.

666. *τοῦτι σέ*. “Monet Porsonus ad Orest. 1338, hanc phrasin interpretationem duplicem accipere, *quod in tuâ potestate est, et quod ad te attinet*.” Monk. It has the latter sense here. Comp. Antig. 889.

671. I formerly followed Monk here in reading *οὐδ' εἰς* for *οὐδεῖς* on account of Porson's canon respecting the fifth foot of Iambic trimeters. (See his Supplem. in Præf. Hecub. 35.) But Hermann has shown (*Elementa Doctr. Metr.* 2. 14. 9) that, where the pause is in the middle of the fourth foot, as it is here, such a close as *οὐδεῖς βούλεται* — —, — —, is unobjectionable.

675. *τίν' αὐχεῖς, whom do you presume*. — Two questions are here condensed into one, *τίνα αὐχεῖς ἐλαύνειν*; and *πότερα Λυδὸν ἢ Φρύγα αὐχεῖς ἐλαύνειν*. Comp. Soph. Electr. 766. — *ἐλαύνειν κακοῖς*, and *ἐλαύνειν* alone, denote *to assail with reproaches, to revile*. — This line is parodied by Aristoph. Birds 1244.

678. *γνησίως, legitimately, lawfully*.

679. In this sentence, if *καὶ* is made to connect *ὑβρίζεις* and *ἄπει*, the two participles must denote the same action in different tenses, and be joined with the latter verb. I should expect, too, *ὑβρίζεις . . . ἀλλ' οὐκ ἄπει*, rather than *καὶ οὐκ ἄπει*. For this reason I have separated *οὐ . . . ἄπει* by a colon from what precedes. *καὶ* is *even*. The sense is, *You are very insolent in going so far as to throw out even haughty speeches against me*. The asyndeton in the next clause expresses the anger of Phères. — *οὐ βαλὼν οὕτως ἄπει, thou shalt not, having made thy shot, simply* (i. e. without more ado, *impune*) *depart*. For *οὕτως* in this sense, Elmsley on Heraclidæ 375 may be consulted.

686. For the accusative following *τυγχάνω, obtain*, see Antig. 778, note. The genitive is like that following *δέχομαι*.

690. οὐδ' ἐγώ, sc. θανοῦμαι.

691. Aristoph. quotes this verse in the Thesmoph. 194, and in the Clouds 1415 parodies it thus :

κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς ;

694. διεμάχου τὸ μὴ θανεῖν, *contended against death, used your efforts not to die.*

696. "εἴτα is often used in questions expressing displeasure, or mockery." Mt. § 603. Comp. v. 831.

698. τοῦ καλοῦ νεανίου, *the pretty youth ! or, such a pretty youth !* The article is often used in expressions of contempt, or of admiration, having in them a demonstrative force.

699. The sense is, *You hit on a wise plan so as never to die, if you will but persuade your wife for the time being to die instead of you.* αἰ, like our *ever*, has two senses, *always*, and *at any time*. In the latter, it is joined with the article, and usually follows it immediately. Comp. τὸν κρατοῦντ' αἰ, *him who at any time rules, the ruler for the time being*, Prometh. 937. οἱ αἰ ἐπιόντες ἔθεον δρόμῳ ἐπὶ τοὺς αἰ βῶντας, Xen. Anab. iv. 7. 23.

702. κακός. Two senses of this word are played upon here, and in v. 705, as Porson on Phœniss. 1245 and Monk remark.

706. πλείω is an absolute comparative, a certain standard being implied ; = πλείω τοῦ δέοντος, *too many*.

708. λεγ', ὥς ἐμοῦ λέξαντος. According to Matthiæ and the Scholiast, κακῶς is to be supplied, as in Antig. 1054. This L. Dindorf denies, and pronounces the sense to be, "*dic uti ego dixi: Non impedio enim.*" Pflugk makes the meaning to be, *dic me jubente et permittente*. Witzschel denies that the Greek words can take either of these last two meanings, and accepts Hermann's emendation 'λέγ-
ξοντος, which he defends by the Scholiast's gloss ἐλέγξαντος. The sense with this reading is, *dic nam refutabo te.*

713. The MSS. have *μείζον' ἄν*, which Schaefer, Matthiæ and Monk changed into *μείζονα*, because v. 714 implies that an imprecation has been uttered. But Hermann, with his wonted discrimination, says, [optatio quidem continetur verbis Admeti:] “sed non tamen delendum erat ἄν. Nam eo deletō, hæc *serio optantis* oratio esset: servato autem, *ironica* est et plena contemptiōnis: *per me licet vel Jovem vivendo superes*. Ita sæpissime veteres. Soph. Electr. 1457, *χαίρεις ἄν, εἴ σοι χαρτὰ τυγχάνει τάδε*.” i. e. you can rejoice if you please, or I am very willing that you should rejoice.

717. *σημεῖα* is in the accusative, and in apposition with the preceding sentence. See v. 7, note.

723. *ἐν ἀνδράσιν*, in accordance with, or suitable for men. Mt. § 577.

724. Matthiæ considers *ἐγγελάς* as a future, like *σκεδῶ*, *σκεδῆς*; but to take this verb in the present gives force to the sentence.

732. Acastus was the brother of Alcestis, and son of Pelias. See the notes on the Argument.

733. *τιμωρεῖσθαι*, to take satisfaction for, here governs two accusatives, as the kindred words *τίσασθαι*, *μετελθεῖν*, *μετιέναι* sometimes do. Comp. Mt. § 421.

735. Monk takes *ἄπαιδε παιδὸς ὄντος* together, as in the common phrase *ἄπαις ἀρρένων παίδων*, the adjective being put for *ἄνευ*. But this weakens the sense, to say nothing of *ὄντος*, which is a predicate, and cannot therefore suit that construction. The true sense is, *Grow old, as ye deserve, childless, though with a child living*.

737. *νεῖσθ'* has a future sense like *εἶμι*, and like *I am going*. — *ταῦτόν στέγος τῷδε*, the same house with me (pointing to himself). For *ταῦτόν*, comp. Buttm. § 74. 2.

741. *σχετλία τόλως*, unhappy by reason of thy daring (i. e. in consenting to die). The genitive in such phrases, which are common in the poets, express the origin or the

reason of the quality denoted by the adjective. Comp. *μελέα πόνων*, Medea 96; *σχέτλιος παθέων*, Androm. 1179; *δειλαίε τοῦ νοῦ τῆς τε συμφορᾶς*, Soph. Œd. R. 1347. Major translates *σχελία τόλμης*, *unyielding in boldness*. But *σχέτλιος* in that sense has something of censure attached to it, while here it is used of one who is praised and pitied.

744. "ἐκεῖ non raro dictum est de loco inferorum." Monk. Comp. Soph. Antig. 76, Soph. Electr. 356.

745. *πλέον*. See v. 72. — *τούτων*, sc. *the advantages of the good* denoted by *πλέον*.

746. The Chorus, as Monk remarks, here leaves the orchestra and accompanies the funeral procession. Comp. v. 740. This is in a measure necessary to the probability of the ensuing scene, and propriety would require the Chorus to attend upon their king on such an occasion. Of the absence of a Chorus during the play, an example is found in Soph. Ajax 814, where they leave the theatre to search for Ajax; meanwhile the scene changes, he kills himself, and they reappear. Another example is afforded by the Helena, where, at v. 386, they enter into the house with Helena, and are thus kept in ignorance of the person of Menelaus after he makes himself known to the audience (v. 515 seq.).

After the funeral procession has departed, the servant who waited upon Hercules comes out of the house, and, thinking him to be acquainted with the death of Alcestis, censures him in no measured terms for his revelry at such a moment. Hercules follows, and deals out to him some bacchanalian philosophy that he had imbibed with his wine. On observing his sadness, he again searches into the affair of the funeral, and finding that Alcestis, and not a stranger, was mourned for, he reproaches Admetus with having deceived him, and himself with his revelry. Upon this he determines to wrest Alcestis from the grasp of Death or, if that cannot be, to bring her back from Pluto's realm.

This scene is faulty because the contrast of sorrow for the loss of friends with mirthfulness, not to say revelry, is necessarily revolting; and the effect on the audience must have been painful, notwithstanding the ignorance of Hercules may have excused him in their eyes. This scene, however, is not inconsistent with the character of Hercules as conceived of by the Greeks, especially after comedy flourished. His voracity and love of wine were noted, and furnished many a joke. On the heathen principle, during the intervals of his labors, his gigantic body got the better of his mind.

755. *εἰ* is nearly the same here with *ὁπότε*, expressing with an optative repeated action in past time, and usually accompanied by an imperfect in the apodosis.

756. This epic form *χείρεσσι* is found (out of lyric passages) in Antig. 1297, and scarcely elsewhere. Monk proposes to read *ποτήριον δ' ἐν χερσὶ*, *ποτήρ* also being used only in Cyclops 151. For *κίσσινος* comp. *κίσσινον σκύφος γάλακτος*, Eurip. Androm. frag. 33 (Mt.).

757. *μελαίνης μητρός. τῆς ἀμπέλου*, Schol. "At tamen *nam non viderem* hic ab Euripide dictam putaverim." Witzschel.

758. Comp. Odys. ix. 362, *Κύκλωπα περὶ φρένας ἤλυθεν οἶνος*.

760. *μέλη* may be here a nominative, as is shown by a parallel construction, Xen. Anab. i. 5. 9: *καὶ συνιδεῖν δ' ἦν τῷ προσέχοντι πόνυ νοῦν ἢ βασιλείῳ ἀρχὴ πλήθει μὲν χώρας καὶ ἀνθρώπων ἰσχυρὰ οὖσα*. But on the other hand *ἦν* can = *ἐξῆν*.

761. *κακῶν* depends on *προτιμῶν*, as in Æsch. Agam. 1672.

768. To stretch out the hand, as a salutation or mark of friendship for the deceased, was customary at funerals. The same usage is alluded to in Supplices 772–775, cited by Monk, where lifting the hand and addressing a deceased friend are brought together.

773. βλέπειν is often joined with a neuter adjective or a noun, which denotes the quality of the look. Comp. νᾶπι βλέπειν, *to have a mustard look*, Aristoph. Knights 631; καλὸν βλέπω, *I look prettily*, Cyclops 553. — σεμνὸν καὶ πεφροντικός, *grave and thoughtful*.

780. οἶδας. This form, which is rare, is also found Odys. 1. 337, where a Schol. informs us that Zenodotus wished to read εἴδεις, but that Aristarchus did not object to the present reading.

781. πόθεν γάρ; See v. 95.

785. τὸ τῆς τύχης, a circumlocution for ἡ τύχη. Cr. § 477. — οἶ, a definite adverb, is here used for ὅποι, an indefinite one, as ὅς and ὅστις, ἔνθα and ὅπου, and similar correlatives, are sometimes confounded. In v. 640, — εἰδείξας εἰς ἔλεγχον ἐξελθὼν ὅς εἰ, — ὅς is properly used because a definite character is spoken of. But in such sentences as “I know *not*,” or “I *wish* to know *who* thou art,” ὅστις is ordinarily found, or τίς in its place.

790. πλείστον ἡδίστην. Double superlatives sometimes occur in the tragic poets, as in Medea 1323, μέγιστον ἐχθίστη γυνή.

794. οἶμαι μὲν. *I should think so for my part* (μὲν). Major.

795. πῖει is from πίομαι, the proper Attic future of πίνω. πιοῦμαι, πειῖ is a later form. — τύχας appears instead of τύλας in most of the MSS. and is mentioned by the Schol.

797. The sense is, *The stroke of the wine-vessel's oar falling upon you shall remove you from your present sad and morose state of mind*. — πίτυλος, the stroke of the oar, is often used figuratively by Euripides and others; and especially denotes the stroke or influence of sudden passion or madness on the mind. Comp. πίτυλος μανίας, Iph. in Taur. 307; φόβου, Herc. Fur. 816. — μεθορμίζειν, properly, *to bring to another mooring-place or anchorage*. This word is used figuratively in Medea, 258, 443.

799. ὅρας δὲ θνητοῖς, *since we are mortal*. — θνητὰ φρονεῖν, *to have mortal feelings*; i. e. to feel that we must soon die, and enjoy as much as possible beforehand; which is the natural feeling of a mortal, ignorant of his own immortality. 1 Cor. xv. 32.

801. ὥς γ' ἐμοὶ χρησθαι κριτῇ, *at least to make use of me as judge, at least in my judgment*. ὥς ἐμοὶ often stands alone in the same sense. Comp. Mt. §§ 388, 545.

803. Comp. v. 228.

807. τί ζῶσιν; *how live?* A word is often repeated with τι, to ask for an explanation. — οὐ κακά. Most editors put a period after κακά, but Wakefield and Firnhaber (Jahn's Jahrb. for 1836, No. 4) prefer a mark of interrogation. Did the servant (vv. 751, 754, 761) believe that Hercules knew the afflictions in the family or not? It seems to me that he supposed him under no mistake. Hence, when Hercules in vv. 805, 806 shows his ignorance as to who had died, he is astonished; and it is more natural that in his astonishment he should ask a question. The answer, too, of Hercules favors the interrogative form here.

810. The sense is, *Was it not proper for me to be well treated, at least as far as a stranger's corpse was concerned?* i. e. *that ought not to prevent it*.

811. There are two opposite readings in this line, οἰκείος and θυπαῖος, the former having the most authority in its favor, the other preferred by all the later editors. οἰκείος can hardly be genuine, as it supersedes all further inquiry. θυπαῖος is ironically used, according to the Schol.; and the tone with which it was uttered leads Hercules to suspect that something has been concealed from him.

817. ἐν δέοντι δέξασθαι, *on an occasion when it was proper to receive* (visitors). Some understand καιρῷ with δέοντι, but εἰς δέον, *of advantage, opportune*, v. 1101, shows that it is neuter. The infinitive is the subject of δέοντι, as of δεῖ and δέον in the phrases δεῖ δέξασθαι, δέον δέξασθαι.

827. The imperfect *ἔπειθε* denotes *he endeavored to persuade*.

828. *κῆδος*, *dead body*, as being the object of *sorrow*. — *τάφον*, *burial-place*, as in v. 608; but in v. 96, it means *burial*.

831. Besides the reading adopted in the text, we have *ἀπεκώμαζον*, preferred by Monk, and *κἄτ' ἐκώμαζον*. The preceding imperfects seem to have caused the alteration of *κωμάζω* — which is properly used as denoting an action not fully ended — into *ἐκώμαζον*, and the other reading then easily arose. — For *εἶτα*, comp. v. 696, note.

832. *σοῦ (ἦν) τὸ μὴ φράσαι*, *it was your part, i. e. your fault, not to tell*. Monk and Matthiæ regard *σοῦ* as an exclamation, and the infinitive as standing absolutely; so that the sense is, *Shame to you not to have told me!* Such a construction we have in *Medea* 1051, *ἀλλὰ τῆς ἐμῆς κάκης τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενί* · *but my cowardice! that I should even waste mild considerations upon my mind*. Comp. Mt. § 544. But had this been the turn of thought, *σοῦ* would hardly have stood alone, without some exclamatory word.

833. *πρόσκειμαι κακῷ* and *κακὸν πρόσκειται μοι* are both said. The reading *προκειμένου* is found here, but its signification, *impending*, is unsuitable to the place. In v. 551, where *προκειμένης* occurs without variant, *προσκ.* is probably to be restored. Otherwise *προκείμενος* must take the sense of *being present*, which does not seem to be admissible.

836. *ἐκ* is by attraction for *ἐν*. See, for this use of *ἐκ* after verbs of sight, the note on *Soph. Electr.* 894. — The dead were buried along the roads, just out of the gates of cities, both by the Greeks and Romans. Thus the Athenians buried citizens slain in war in the outer suburb *Ceramicus*; and tombs border the Appian Way to the walls of Rome, as well as the street which passes through the excavated suburb of *Pompeii*.

837. *καὶ χεῖρ*. This reading of the best MSS. I now substitute for the vulgar *ψυχὴ τ'*. *καρδία καὶ χεῖρ ἐμὴ* form a periphrase for Hercules · and hence *σε* refers to them in the next line.

839. *Ἠλεκτρύωνος γείνατ'*, the vulgar reading, is objectionable, as omitting the augment, — a license which was very seldom resorted to in trimeters, and only at the beginning of a verse. Blomfield's conjecture, *Ἠλεκτρύωνος ἐγείνατ'*, has been confirmed by one good MS., and is adopted by all the later editors. Both forms of the oblique cases of this noun have manuscript authority. So, in his Bacchæ, Euripides has, from *Ἀκταίων, -ωνος*, v. 230, but *-ωνος* and accus. *-ωνα*, vv. 337, 1227, unless *Ἀκτίωνος -ωνα* are there the true readings.

841. *ἰδρύειν* taken with *εἰς* and an accusative, by a sort of *constructio prægna*ns, denotes, not only *to set down* or *put in* a place, but also *to carry into* it. Comp. *στήσαι νῆας εἰς Αἴγυπτον*, *to convey ships to the Nile, and station them there*; *ἐφάνη λῆς εἰς ὁδόν*, *a lion came and appeared in the way*. These examples are Passow's, from Homer.

845. *πίνοντα* governs *προσφαγμάτων* partitively; *drinking of the slaughtered victims*. *προσφάγματα* are *victims slaughtered in front of the tomb, or upon it* (see Hecuba 41, 524, Troades 619), as a gift or offering to the dead, who were supposed to be fond of blood.

849. *πρὶν* without *ἄν*. Porson on Medea 222 says: "*Sæpe πρὶν cum subjunctivo jungunt tragici, omissa ἄν, quod in sermone familiari semper requiritur.*" Comp. v. 145.

851. *αἱματηρὸν πέλανον*, *bloody libation*. *πέλανος* denotes, 1. *a cake of meal* in the solid form, used in oblations, and burnt; 2. *a thick fluid* like some libations, spoken of *honey* in frag. 13 of Eurip. Cressæ; of *foam* in madness, Orest. 219, *ἐκ δ' ὀμορξον ἀθλίου | στόματος ἀφρώδη πέλανον, ὀμμάτων τ ἐμῶν*; and here of *blood*. Comp. Rhesus 430, *αἱματηρὸς πέ*

λαος ἡντλείτο λόγῃ. The idea of an offering is also suggested by the word in the present instance. — τῶν κάτω is in apposition with the next two words.

852. Κόρης. Proserpine, the κόρη Δήμητρος, bore that name by eminence, as Castor and Pollux among all the sons of Jupiter were especially called Διόσκουροι.

860. The Chorus and Admetus now return. Prevost asks why Hercules did not meet them on the way. But the tragic poets are not very scrupulous as to improbabilities off the stage. The scene from v. 860 to v. 961 is taken up with the laments of Admetus and the responses of the Chorus.

865. πῶς ἂν with the optative often expresses a wish. Comp. Mt. § 513.

867. Aristoph. parodies this in the Wasps 751, κείων ἔραμαι, κείθι γενοίμαν, by which words Philocleon refers to the judges and the court-house.

870. δμῆρος denotes, 1. actively *joining together*, hence a *hostage* : 2. passively *joined together*, a *partner*. The Scholiast adopts the former sense, Alcestis being a hostage for the life of Admetus, delivered over to Hades. But the sense *partner* is better, because she was torn away from him by Orcus, and because the loss of a partner is the principal subject of thought.

872–877. The text stands as elegantly emended by Hermann ; viz. πεπονθῶς for πέπονθας, and ἔρθε δ' for ἔρθεν. The words of the Chorus and the measure are thus interrupted by the exclamations of Admetus, as in the antistrophe. By the same analogy ὠφελεῖς . . . τὸ μήποτ' should be in one sentence. For this reason, and because the Chorus, when undertaking to console Admetus, would not heighten his grief, as is done in the existing verses 876, 877, Hermann suspects λυπρὸν and supplies στενάζων, i. e. *You aid not her who is gone below (by lamenting) that you shall never see her face before you.*

874. δι' ὁδύνας ἵβας. A periphrase is often made by a verb of motion with a noun and διά. Such expressions properly denote *to be in a course of, to pass through*. Comp. Soph. Electr. *sub fin.*

879. The sense here is plain, but the opinions about the construction are various. Some suppose an ellipsis of *ἥ*, which is "*vix ferenda*," says Schaefer (on Bos under *ἥ*), who there puts *τί μείζων* in parenthesis, which is flat. Hermann on Ellipsis and Pleonasm (Opuscula, I. 206) makes ἀλόχων depend on μείζων, construing thus: *What evil is greater in respect of losing, than a faithful wife?* This did not please its author long; for in his Notes on Elmsley's Medea, 633 (Opusc. III. 204), he construes ἀμαρτεῖν as in apposition with κακόν, thus: *To lose a faithful wife,— what is a greater evil?*

880. μή ποτε δόμους, *I wish that I had never married, and lived in this house with her.* ὄφελον, with the infinitive present, may denote either a wish that something were now happening which is not, or that some *continued action* might have been done, which was not: but with the infinitive aorist, ὄφελον expresses a wish relative to an event of past time.

883. τῆς. See v. 264, note.

887. ἀτίκνους ἀγάμους take the case of the subject of the infinitive. The tragic style abounds in instances like this; but, by the ordinary construction, they should be datives agreeing in case with a pronoun depending on ἐξόν.

895. λῦπαι φίλων. See v. 336.

897. ῥίψαι, sc. ἐμαντόν. Comp. Cyclops 166, cited by Monk.

900–902. ψυχὰς διαβάντε. K. § 241. 5; Soph. § 157; Cr. §§ 503, 648.

901. The old reading here was συνέσχευ, but as *ἄν* was thought to be required, Porson, Gaisford, and Monk read

συνίσχ' ἄν. To this Elmsley on *Medea* 416, 417, note *p* objected that *ε* is not elided in the third person singular of verbs before the particle *ἄν*; *εἴχ' ἄν*, *Ion* 353, being the only instance of the occurrence of this elision in the old editions. This being admitted, either Hermann's emendation *σὺν ἄν ἔσχεν* must be received, or *συνίσχεν* without *ἄν* can be explained on the ground that the speaker conceived of the condition (viz. throwing himself into the tomb) as being actually fulfilled. So we say in English, "*I had fainted unless I had believed to see the goodness of the Lord in the land of the living,*" for *I should have fainted*; and in Latin (*Horat. Carm. ii. 17.*) "*me truncus illapsus cerebro sustulerat, nisi Faunus ictum dextra levasset,*" for *sustulisset*. Comp. Hermann's note on *Soph. Elect.* 902, and *Treatise on the Particle ἄν* (i. 13. *Opusc. IV.* 71, seq.). As *γε* is of no use to the sense, and *συναίσχεν* (sic) is now known to be in one MS., I prefer to admit into the text Hermann's conjecture *σὺν ἄν ἔσχεν*. *σὺν* means *together*.

904. *ἐν γένει*, of *kin*. Comp. *Soph. Œd. R.* 1016.

906, 907. *μόνοπαις* = *μόνος*. See vv. 407, 428. — *ἄλις* = *μετρίως*. Comp. *εἰ ἄλις ἔλθοι Κύπρις*, *Medea* 630.

909. *προπετής*, properly, *falling* or *hanging forward*, *leaning over*; here *verging*.

910. Jacobs supposes an allusion to be contained in these lines to Anaxagoras, who, when he heard of his son's death, said, "*Sciebam me genuisse mortalem.*" That the poet alluded to this saying of his master under the person of Theseus in another play, we know from *Cic. Tusc. Quæst. iii. 14*, cited by Valckenaer, *Diatrib. p. 28*; but there is no certainty that he did here.

911. *ᾧ σχῆμα δόμων*. A circumlocution for *δόμοι*.

913. *μεταπίπτοντος δαίμονος*, *now that my fortune is changing*, or *is different*. *μεταπίπτειν* is properly used of dice falling with a different face upwards.

921. *εἶμεν* is for *εἴημεν*, a rarer but equally pure form

The optative stands here in *oratio obliqua*, the words being made use of by Admetus not as his own, but as the burden of the marriage songs.

925. See note on Antig. 425 (my edition).

926. *παρά*, *during*.

931. "Intelligendum est *φιλίαν*: *multis jam solvit mutuum amorem mors uxoris*." Hermann.

949. Here *οἶαν* may be translated as if it were *ὅτι τοιαύτην*, and *they* (the servants who were pointed at) *lament that they have lost such a mistress*. *δεσπότιν* follows *στένωσιν*, by being attracted out of the subordinate clause. It is common for *ὅλος* to follow in this way verbs of lamenting, pitying, and the like. Comp. Xen. Cyrop. vii. 3. 13, *κατοικτείρων τὴν γυναῖκα οἷον ἄνδρὸς στέροιτο, καὶ τὸν ἄνδρα, οἶαν γυναῖκα καταλιπὼν οὐκέτ' ὄψοιτο*.

951. *γάμοι* some render *conjuges*. Why not rather *nuptia*, wedding-feasts, since *γάμοι* is *conjux*, but not, I believe, *conjuges*; and the other sense agrees better with *ὄμιλος*.

952. Monk cites from Æsch. Persæ 123, *γυναικοπληθὺς ὄμιλος*.

960. *κυδίων*, comparative of *κυδρός*, occurs but twice in the tragic poets, here and in Androm. 639. Its proper meaning, *more glorious*, seems to have been generalized into *more to be prized, better*. *κύδιον, κρείττον, αἰρετώτερον*, Hesych.; *κυδρός, τοῦτ' ἔστιν ἀγαθός, τίμιος*, Etym. Mag. After this comparative *τοῦ τεθνάναι* is to be supplied.

961. *κακῶς κλύοντι*, *male audienti*. Comp. v. 726.

962. The sense is, *I have soared both in song and in lofty speculations*. *μετάρσιος* points at speculations about *μετέωρα* or celestial phenomena, which were then a principal part of philosophy. This is spoken, as the Schol. remarks, rather in the character of the poet than of the Chorus.

964. *λόγων*, *discourses* of a philosophical nature.

967–969. *σανίδες*, *tablets of wood*, fabled to have been preserved near Mount Hæmus. Comp. the Schol. on Hecuba

1243 (ed. Matthiæ). — τὰς, the article used as a relative. Among Attic writers only the poets do this, and that not in the masculine or feminine nominative. — Ὀρφεὶα γῆρυς is, according to Monk, a circumlocution for Orpheus. But there ought to be a reason for each particular circumlocution, and especially for so rare a one. It would not do to put Ὀρφεῖος ποῦς in its place. That reason is found in the fact, that the words inscribed on the tablets proceeded from the voice of Orpheus as well as from his hand.

972. ἀντιτέμνειν properly denotes *to cut a root as a specific against disease, to furnish a medicine*. So also ἀντίτρομα are *specifics*, especially *simples*.

973. The sense is, *There is no approach to the altars of the goddess (Necessity) alone*.

975. κλύει σφαγίων, i. e. *hears the prayers with which the victims were offered up*.

978. ὃ τι νέυση. See v. 76.

980. This nation was called Χάλυβοι, as here, (comp. frag. Eurip. Cret.,) or more usually Χάλυβες, for which comp. Prometh. 715.

982. ἀπότομος. See v. 118. — The sense is, *Nor hast thou any shame for thy harsh spirit*, i. e. thou art inflexibly stern. Comp. αἰσχύνῃ τῶνδε, *shame for*, Soph. Electr. 616.

983. καὶ σ'. Admetus is now addressed. The change of person is the less abrupt, as it occurs at the beginning of a new strophe.

985. Comp. Eurip. Dict. frag. 1 : δοκεῖς τὸν ἄδην . . . παῖδ' ἀνῆσειν τὸν σὸν, εἰ θέλεις ἀεὶ στένειν ;

989. σκότιοι, Schol. νόθοι. He quotes from Iliad vi. 24, σκότιον δέ ἐ γείνατο μήτηρ. But Hermann translates σκότιοι φθίνουσι more correctly by *ad Orci tenebras abeunt*. σκότιοι = ἐν σκότῳ, ὅς ὥστε ἐν σκότῳ εἶναι.

994. κλισίαις. Schol., οἴκοις. And Wakefield says, that it is indifferent whether we translate this word *house* or *bed*. This would be true if ζεύξασθαι γυναῖκα λέχει were not a

natural and ordinary expression. Comp. Ion 900. I doubt if the other, *ζεύσασθαι γυναῖκα οἶκῳ*, were ever used. *κλισία* has this sense of *bed*, or *place for lying down*, in Iph. in Taur. 857, *εἰς κλισίαν λέκτρων δολίαν*.

995. *φθιμένων νεκρῶν*, *the dead that have wasted away*, whose existence is no more manifested to men, like that of the *δαίμονες*.

1000. *δοχμίαν κέλευθον*, *obliquum callem*. "Intellige semitam quæ de via publica ad sepulcrum ducit." Wüstemann.

1006. In the ensuing scene, Hercules, having forced Death to yield up his prey, brings back Alcestis veiled, and, that the poet may produce an effect by contrast of situation and by surprise, pretends that she is a prize just won in the games, and requests Admetus to keep her in his house until his own return from Thrace. After many objections, Admetus consents to admit her, and even to lead her in by the hand; when her veil is taken off and the discovery is made. The veil is not mentioned, but may be inferred from vv. 1050, 1124. This scene is well managed, but essentially comic, as it ends in producing a pleasant surprise.

1009. *ἔχειν μομφὰς ὑπὸ σπλάγχνοις*, *to keep blame within his breast*, sc. concealed.

1015. Of *ἐλειψάμην* Matthiæ says, "Nec in Sophocle nec in Euripide hac significatione legere me memini, multo minus in forma media." But he forgot Ion 1032, *ὅταν σπονδὰς θεοῖς μέλλωσι λείβειν*. And as *σπένδω* is used both in the active and middle, when spoken of libations, so may *λείβω* be used, denoting, *I make my libations*.

1023. *πράξας δ' ὃ μὴ τύχοιμι*, *but if I fare in a way in which may I not chance to fare*, i. e. *if I suffer what I hope I may not*. Supply *πράξας* after *τύχοιμι*. — *νοστήσαιμι γάρ*, *for may I return*.

1029. *νικῶσι τὰ κοῦφα*, sc. *ἄθλα*. "Notum est Græcos dixisse νικᾶν μάχην, ἀγῶνα, ἄθλον." Monk. Wüstemann re-

marks that τὰ κοῦφα τοῖς νικῶσι is a rare collocation for τοῖς τὰ κοῦφα νικῶσι.

1037. ἐν ἐχθροῖσι τιθεῖς, *putting among enemies, counting as an enemy*. Matthiæ and others read ἀσχροῖσι, which has some MS. authority. The sense would then be, *not counting the sad lot of my wife among things to be ashamed of*. But this is not a natural thought, particularly as Hercules, when he first came, knew of the measures relating to the death of Alcestis.

1040. εἰ του. So the best MSS. The old read εἴπερ, *siquidem*, gave no good sense.

1050. πρέπει, *appears*. See v. 512.

1051. ἐνοικεῖν is sometimes transitive, as τήνδ' ἐνοικήσεις πόλιν, Soph. Œd. Col. 1533, and often intransitive; as in Androm. 857, οὐκέτι τῇδ' ἐνοικήσω στέγῃ. — κατ' ἀνδρῶν στέγῃν. In Greek houses the men's and women's apartments were separate.

1052. ἀκραφνής. This word, used three or four times by the tragic poets, means *unmixed, pure*. It is usually applied to things; but in Soph. Œd. Col. 1147, to persons; ἀκραφνείς τῶν κατηπειλημένων, *unhurt by the threats that have been made against them*. Here it means, as explained by the Schol., ἀφθορος ἀνδρῶν.

1055. In this and the following verses, Admetus speaks, not of marriage, but of permitting her to live in the women's apartment, and in his wife's chamber. — εἰσβήσας. The first aorist and future active of βαίνω, used only in Ionic and poetic style, have an active sense, like βιβάζω.

1060. ἀξία σίβειν. See v. 434.

1063. ἴσθι ἔχουσα. Comp. v. 150. — προσήξει, *art like to her*. Hesych. προσήκται, προσέοικε. This form, which is hardly to be met with elsewhere, follows the analogy of the Homeric word ἥκτο, pluperf. pass. of the obsolete εἰκω. εἰκεῖν meant *to liken, make like*, and the passive would thus be *to be made like, be like*.

1064. ἐξ ὀμμάτων. This reading of the best MSS. for ἀρ ὀμμάτων is justly preferred by Witzschel, who compares *Æsch. Suppl.* 949, κομίζου δ' ὡς τάχιστ' ἐξ ὀμμάτων.

1065. ἔλῃς ἡρημένον, *perdas perditum*, Buchan. Schol., ἔλῃς, φονεύσης, κρατήσης. The sense is, *lest you overcome* (i. e. with grief excited by the presence of one like Alcestis in form) *me*, who have been *already overcome* with that grief.

1068. κατερρώγασιν, *burst down, burst out and fall down, gush down*. The idea *down* is, however, often lost, as in the expression, γέλως κατερρώγη.

1069. ὥς ἄρτι, *how but just now*.

1071. ὅστις εἰ σὺ, a general remark, and rather out of place here. Hermann alters the text into ὅστις εἶσι. "Sensus est," he says, "oportet dei, quisquis veniet, dona sustinere, i. e. sive beneficus veniet, sive inimicus."

1072. See v. 536.

1075. ἄν qualifies βούλεσθαι, which here answers to the imperfect indicative with ἄν = ἐβούλου ἄν, σάφ' οἶδα.

1077. ὑπερβάλλειν, *to shoot beyond, to surpass*, is often used intransitively, in the sense *to go to excess*. ὑπερβαλ' the reading of a number of MSS., is faulty here, not only because μὴ takes a *present imperative*, but an *aorist subjunctive* (for that is a general rule, although it is in some few cases transgressed), but also because continued and not momentary action is contained in this word as much as in φέρε. — ἐναισίμως. Schol., καθηκόντως.

1079. προκόπτοις . . . εἰ θέλεις. Where that *which is under condition* is assumed as a *matter of fact*, but the *consequence* only is *conjectured*, εἰ takes an *indicative* in the one clause, and a verb in the *optative* appears in the other.

1080. ἔργος τις. Schol., τοῦ θρηνεῖν. — ἐξάγει. ἐξ denotes *out of due bounds*, beyond my own control. Comp. ἐκφέρεται, v. 601. — For the relation of this line with μ', which

many editors omit after a reading in Galen, to Porson's canon respecting the fifth foot in trimeters, see Munk's *Metres*, Amer. transl., p. 168.

1085. ἡβᾷ σοι. ἡβάσκει, the other reading, of less authority but preferred by several of the best editors, should mean, according to Mt., Monk, and Blomfield, *is growing up to its prime*, not *is at its prime*, and the word does not occur in the Attic poets.

1086. *You might say time, if to die were time*, i. e. that only can soothe me.

1088. οὐκ ἂν φόμην, *I should not think*, sc. that you said it, if I had not heard. This phrase may compare with our English one, *you cannot think*, which is often used elliptically in common life.

1089. χηρεύσει is in the second person.

1093. The accusative of a noun signifying some quality is often joined with ὀφλισκάνω to denote that *the reputation of which* is incurred, and the dative of a person is the person *in whose opinion* it is incurred. Thus ὀφλισκάνει μοῖραν τινὶ denotes *to be chargeable with folly in any one's view*; ὁ γέλωτά τινι, *to be ridiculous in one's eyes*. κτᾶσθαι, φέρειν, and ἔχειν take an accusative in a somewhat similar sense. Comp. Antig. 924, τὴν δυσσίβειαν εὐσεβοῦς' ἐκτησάμην, *by acting piously I gained the reputation of impiety*; Soph. Electr. 968, εὐσίβειαν ἐκ πατρὸς οὔσει, *thou wilt get praise for piety from our father*; Medea 297, χωρὶς ἀργίας ἢς ἔχουσιν, *beside the indolence that they get the credit of*; Id. 218, δύσκειαν ἐκτήσαντο καὶ ῥαθυμίαν.

1094. καλῶν is future. Matthiæ supplies οὕτως ἴσθι, but οὕτως αἶνει is better understood from the preceding clause.

1095. A number of aorists, and none more frequently than ἐπήνεσα, are used where we should use the present. See Hermann's Notes on Viger, note 162, for examples. Although the impression continues into the present time yet the mind reverts to a past time, when it first began.

1096. *καίπερ οὐκ ὄσαν*, *though she is no more*. *καίπερ μὴ ὄσαν* would mean *though she were no more*.

1098. Comp. v. 275, for the order of the words.

1101. *ἐς δέον πέσοι*, *may turn out of advantage*. See v. 817. Comp. Helena 1082, τὸ δ' ἄθλιον κείν' εὐτυχὲς τάχ' ἂν πέσοι, *but that misery may perhaps turn out fortunate*.

1103. This verse is intentionally ambiguous. Hercules means that Admetus reaps the fruits of victory with him, while Admetus thinks him to refer to taking an interest in a friend's victory.

1106. The sense is, *She ought, unless at least thou art about to be angry with me* (for so saying); *ὀργαλεῖν* is neuter also in Soph. Trachin. 552, quoted by Matthiæ.

1112. Monk reads *δόμους*, thinking that the syntax demands an accusative. But see Mt. § 402, c. for examples of other verbs compounded with *εἰς*, which take an accusative or dative indifferently. Here perhaps the dative may be used *in sensu pragnanti*; the verb of motion implying not only *leading into*, but also *placing in* the house.

1117. *προτεῖναι*. The aorist, and not the present infinitive, is required here, as a momentary act is spoken of. *πρότερε*, the reading of some MSS., was put for *προτεῖναι* by the copyists, who pronounced *αι* and *ε* alike; and from *πρότερε*, *προτείνειν* naturally arose.

1118. *Γόργον'* is an instance of the elision of *ε* in the dative singular. The same elision in the dative plural is nowhere found in the Attic poets. Nine instances like the present have been noticed by Elmsley on Heraclidæ 693, in the tragic poets, all of which he attempts to amend, and in this passage reads *κατατόμον*, making *Γόργον'* an accusative dependent on *θιζόμενος*, which, as he thinks, may be supplied from the preceding line. But the MSS. all support the received text; the subaudition of *θιζόμενος* is harsh; and *θιγεῖν* rarely governs an accusative. Porson (Suppl. ad. Præf. Hec. p. 22) cites this passage in defence of the

elision, and with him agree Matthiæ (note on the place, and Gr. § 44) and others. But Hermann (Elem. p. 35, ed. Glasg.) very rationally supposes, that there may be a synizesis, or union in pronunciation of *ι* and *ω* without actual elision. Comp. Prometh. 680, where αἰφνίδιος, the best reading, can have but three syllables. — Γοργόνι καρατόμῳ, *the beheaded Gorgon*; but her head is meant. The sense is, that he stretches forth his hand with averted eyes, as for the Gorgon's severed head. But the words *denote* rather the beheaded Gorgon (i. e. the headless body, which would not be an object of aversion or terror) than the Gorgon's head. Lobeck, therefore (on Ajax 802, second ed.), and Witzschel propose to read Γοργόν' ὡς καρατομῶν, i. e. as if, like Perseus, I were cutting off a Gorgon's head.

1119. The MSS. connect καὶ with ἔχω, but Monk remarks, that it ought to begin a sentence; and should precede ἔχω if taken with it. It may be rendered *well then*.

1121. The sense is, *If she seems to be like your wife*. Comp. v. 512, note. Klotz (in Jahn's Jahrb. for 1837, p. 301) reads with the best MSS. σοι for σῇ, and translates, *If it seem to you (to be proper, or) to belong to the woman that you should look on her*. But how can πρέπει mean to be proper in respect of, or towards, to be due to, or γυναικὶ alone, without a demonstrative, denote *the* woman whom I now unveil and show to you?

1125. The sense is, *Or does some heart-cutting (mocking, deceitful) joy from a god throw me out of my senses?* i. e. Is this pleasant sight which overpowers me, produced by some god to mock me?

1126. τήνδ' ὁρᾷς δάμαρτα σῇν, *here you see your wife*. See the note on v. 24.

1128. The sense is, *This one whom you made your guest is no necromancer*.

1130. ἀπιστεῖν τύχην. τύχην, and not τύχη, appears to be

the true reading. ἀπιστεῖν τύχην is, according to Hermann, *non credere verum esse quod accidit*; ἀπιστεῖν τύχῃ, *fortune non fidere*.

1134. οὐποτε is taken with δοκῶν, not with ὄψεσθαι, which would require μή.

1135. φθόνος δέ. The Greeks held, that, when a man had an excess of good fortune, or felt unduly elevated above the condition of mortals, the gods were envious or indignant, and reduced him to the common level. The same general feeling was called νέμεσις, i. e. the assignment of the proper share, retribution, retributive anger. Nemesis, this feeling or course of providence personified, crushed the pride and greatness of men by reverses of fortune. Comp. Soph. Electr. 1466, 1467.

1140. δαιμόνων τῇ κυρίῳ. Jacobs, followed by Monk, — and by Matthiæ in his text, — reads νεπτέρων for δαιμόνων, because the Scholiast says, ἡ τῇ τῶν νεκρῶν κυρίῳ. But they seem not to have noticed, that he immediately adds φασὶ γὰρ τοὺς νεκροὺς δαίμονας, whence it appears that he read δαιμόνων, and that νεκρῶν was a mere explanation. There is then no support for the correction of Jacobs. Nor is the Scholiast in the right; for, though some philosophers may have called the *manes* in general δαίμονες, no traces of this appear, I believe, in Euripides. Matthiæ, in his notes, favors δαιμόνων, and governs it by τῇ, so that the sense is, *with that one of the deities who is lord* (in this business, i. e. who has power, εἰς Ἀΐδου δόμους κατὰγειν, v. 26). Hermann adopts this construction, but with κυρίῳ supplies τοῦ ζῆν ἢ μὴ ζῆν. Whence the words supplied by him or by Matthiæ are obtained, it is not easy to see. May not the sense be simply, *with the lord or chief of the deities*, — a boastful and exaggerated description of Death? So Eurip. (frag. Aug. 3) calls Cupid ἀπάντων δαιμόνων ὑπέρτατον. Comp. Antig. 338. The nature of the case showed who was meant. κοῖραν, the reading of some good MSS. and old edd., favors this view.

1146. ἀφαγνίσθηται. The sense seems to be, *before she shall have purified herself*, i. e. *offered purificatory sacrifices to the gods below*. She was polluted by the contact of death, as those were who touched a dead body. Plutarch, in his *Quæstiones Romanæ*, No. 5, says, that “the Greeks did not regard as pure, nor suffer to associate with themselves, nor allow to come to sacred places, those who had been laid out and buried for dead: and the Romans would not permit such persons to return through the door, but required them to go over the roof into the open court within the house, because almost all their purifications are performed in the open air.” — τρίτον φάος. Other kinds of pollution, excluded in like manner from the altars until the third day, or the day but one after. Comp. Tibullus, ii. 1. 11. — The poet had his own private reason for not allowing Alcestis to speak. He had, as we have seen, but two grown-up actors, one of whom was now playing the part of Hercules, having previously appeared as Alcestis, and in several other characters.

1147. δίκαιος ὢν, *being obligated, as in justice bound*, sc. εὐσεβεῖν. δίκαιός εἰμι often stands for δίκαιόν ἐστιν ἐμέ. What Hercules meant to utter is a sort of moral derived from the play: “Treat your guests well hereafter, as in duty bound to do, after what you have experienced from one of them.” To translate the words *quum sis justus*, as Hermann does, gives nearly the same sense.

1153. νόστιμον ὃ ἔλθοις πόδα. There are three readings in this line, ὁδόν, δόμον, πόδα. Of these the first wears the look of an emendation, but appears in most editions, as it affords an easy sense. The second gives us a phrase without meaning. πόδα has the most authority, and the singularity of ἐλθεῖν πόδα gave rise to the other readings. This reading is defended by many similar passages, in which πόδα follows an intransitive verb of motion; e. g. ἐπὶ γαίης πόδα περζεύων, v. 869; τειχέων μὲν ἐντὸς οὐ βαίνα πόδα,

Eurip. *Electr.* 94; οἶδε βαίνουσι ἐξ οἴκων πόδα, *Id.* 1173 (see Seidler on v. 94); ἐκβὰς τεθρίππων ὕλλος ἀρμάτων πόδα ἵστη, *Heraclidæ* 802; ἀπαλλάσσου πόδα, *Medea* 729. Other examples of πόδα after ἐμβαίνειν, προβαίνειν, may be found in Porson's note on *Orestes* 1427. Comp. Kühner, largest *Gram.* § 552. 7. It is remarkable that *to step*, an intransitive, adopts with *foot* the same construction, and we sometimes hear *to tread foot* also.

1154. *τετραρχία*. This was the division of Thessaly in our poet's day, and probably long before, having been introduced by Aleuas the Red-haired, in very early times. The same division was observed by Philip of Macedon, when he gained the mastery over Thessaly. See Boeckh on *Pindar*, *Pyth.* 10.

1157. *μεθηρμόσμεθα*. This verb denotes, in the middle, *to assume* or *adopt*, in lieu of something expressed or implied. Comp. *Prometh.* 309, μεθάρμοσαι τρόπους νέους; *Meleagr. Epigr.* cxxv. 6, Ὑμέναιος σιγαθεῖς γοερὸν φθέγμα μεθαρμόσατο.

1158. οὐ γὰρ εὐτυχῶν ἀρνήσομαι. Comp. ἀρνεῖ κατακτάς; *dost thou deny having slain?* *Orest.* 1581. This verb more commonly takes an infinitive.

1159. These closing anapæsts are found at the end of *Medea* (excepting the first line), of *Helena*, *Bacchæ*, and *Andromache*.

METRES.

28—37. An anapæstic system, sc. of dimeters.

77—85. Anapæstic systems. V. 78 closes with a hiatus, which is not admissible in anapæstic systems, unless the speaker is changed, or for some other extraordinary reason. V. 79, as now read, is a parœmiac.

86—92 = 98—104.

Verse 1. Iambic dimeter.

2. = 1.

3. Choriamb. dimeter. (But comp. Munk, Amer. transl. p. 138.)

4. Dactylic penthemim. with basis.

— — — — —

5. The same with anacrusis. — — — — —

6. Dactyl. trimeter catalect. in dissyllabum with anacrusis. — — — — —

7. Dochmius hypercatalect. — — — — —

See Hermann's *Elementa*, II. 21. 12, and comp. Munk, p. 120.

93—97. Anapæstic verses, but not a regular system. V. 1 and v. 5, parœmiacs; the rest, dimeters. See Herm. *El.* II. 32. 13.

105—111. Anapæstic verses. V. 1 and v. 3, parœmiacs; v. 2, a monometer catalect., if the text is right: the rest form a regular system.

112 — 121 = 122 — 131.

Verse 1. Iambic dipody and creticus. $\simeq - \vee - \perp \vee -$

Or cretic dimeter with anacrusis.

2. Ithyphallicus, i. e. trochaic tripod. $\perp \vee - \vee - -$

3. Choriambus with basis. $\vee | \perp \vee - -$

4. Dactyl. penthemim. $\perp . \vee - \vee \vee -$

5. Adonius with anacrus. = Soph. Œd. R. 896.

$- \perp \vee \vee - -$

6. Pherecrateus. $\perp \perp | \perp \vee - - -$

7. Iambic dimeter. $\simeq \perp \vee - - \vee \vee - -$

8. = 7.

9. Dochmius. $- \vee \vee \vee \vee \vee$

10. Logædic dactyl. (one dact., two trochees, or choriamb. dimeter catalect. See Munk, p. 90).

For the form of v. 3, comp. Soph. Ajax 195. For the hiatus after $\xi\chi\omega$ in the strophe, v. 9, comp. Herm. El. II. 21. 9. The dochmius in this verse of the strophe has the syllaba anceps, and hiatus in the antistrophe at the close. This verse may have been uttered in a different time and key from the rest of the ode.

132 — 136. Epode of the foregoing, like 105 — 111 with six anapæsts less. Vv. 1, 2, are regarded by Herm as a choriamb. trimeter hypercatalect.

$\perp \vee \vee - \perp \vee \vee - \perp \vee \vee - -$

213 — 225 = 226 — 237.

Verse 1. Dochmius and trochaic penthemim.

$\vee \perp \perp \vee \perp | \perp \vee - - -$

2. Iambic dimeter and trochaic dimeter catalect. Called by Hephæstion, versus Euripideus. Comp. Herm. El. III. 8. 17.

3. Uncertain. Choriamb. dimeter, or logæd. dactyl. with anacrus. $- \perp \vee \vee - \vee \vee - \vee$

4. Choriamb. tetrameter catalect., or two logæd. dactyl. clauses.

5. Two trochaic penthemim.

— — — — — | — — — — —

6. Iambic penthemim. and logacæd. dactyl. A verse like this is cited by Herm., El. III. 8. 25.

— — — — — | — — — — —

7. Two iammbuses, pronounced apart. — — — — —

8. Iamb. trimeter.

9. Iamb. trimeter catalect.

10. Uncertain, as is the text.

11. Logacæd. anapæstic verse with iambic basis.

— — — — — | — — — — —

12. Logacæd. anapæst. — — — — —

239 — 242. An anapæstic system.

243 — 246 = 247 — 251.

Verse 1. Logacæd. dactyl. (Comp. Herm. El. II. 30. 2.)

— — — — — | — — — — —

2. Two logacæd. dactyl. clauses.

— — — — — | — — — — —

- 3, 4. Iambic trimeters.

252 — 258 = 259 — 265.

Verse 1. Glyconeian with anacrus. and anapæst. clause.

— — — — — | — — — — —

For the first part see Munk, p. 93. This verse can be variously divided.

2. Iamb. tetrameter catalect.

3. Choriamb. dimeter hypercatalect. with basis, and a logacædic dactylic close. Comp. Philoet. 710, for the first part.

— — — — — | — — — — —

- 4, 5. Iambic trimeters.

266 — 272. Epode of the foregoing. For these lines, as

10. Two dactyls.

11. Dochmius and dochmius hypercatalect.

— ◡ — — — — — ◡ — — — — —

For v. 11, comp. Herm. El. II. 30. 4.

435 — 444 = 445 — 454.

Verse 1. Dactyl. penthemim.

2. Logæd. dactyl. (a versus Alcaicus) with anacrusis. — — — — — — — — — —

3. Logæd. anapæst. (two anapæsts and iambic penthemim.) — — — — — — — — — —

4. Two dactyl. trimeters catalect. in dissyl. with anacrusis.

— — — — — — — — — — — — — — — —

5. = 1.

6. Ithyphal.

7. = 3.

8. Two logæd. dactyl. clauses with anacrusis. Munk, p. 94.

— — — — — — — — — — — — — — — —

455 — 465 = 466 — 475.

Verse 1. Logæd. dactyl. (one dact., two trochees.)

2. Pherecrateus.

3. Logæd. anapæst. (two anapæsts, and iamb. dipody catalect.) — — — — — — — — — —

4. = 2.

5. Antispast. and iamb. penthemim

— ◡ — — — — — — — — — —

6. Logæd. anapæst. = v. 3 of the first strophe of this ode.

7. = v. 106. Probably a short anapæstic line, and not an Ionicus a minore.

8. Logæd. anapæst. (one anapæst. and iamb. penthemim.) with basis, or logæd. dactyl. with anacrusis. — — — — — — — — — —

9. Four anapæstic spondees.
10. Dactyl. tetrameter.
11. = 10, followed by two trochees (logæd. dactyl.).
12. Antispast and troch. dipody.

— — — — — | — — — — —

569 — 578 = 579 — 587.

Verse 1. Troch. dipody (epitritus) and a logæd. dactyl. clause (three dactyls, two trochees the same as the versus Praxilleus).

2. Logæd. dactyl. with anacrusis (two dactyls, three trochees). — | — — — — — — — — —

3. Ithyphal.

4. Iamb. penthemim. and Choriamb.

— — — — — | — — — — —

5. = 3.

6. Logæd. anapæst. (Witzschel calls it a Glycon. with a pyrrhic for basis. But this was not allowed.)

7. Glyconic (one syllable shorter than the Glyconean at the beginning) with a trochaic *ecbasis* (Munk, p. 63, who treats of this kind of line, pp. 92, 263). — — — — — | — — — — —

8. Pherecratean.

588 — 596 = 597 — 605.

Verse 1. Dactyl. penthemim. with anacrusis.

2. Dactyl. penthemim. preceded by troch. dipody.

3. = 2.

4. A dactyl. tetrameter followed by a logæd. clause of one dactyl, two trochees.

5. A logæd. clause with anacrusis, followed by a smaller logæd. clause = a choriamb.

— — — — — | — — — — —

6. Creticus and dochmius hypercatalect.

— — — — — | — — — — —

7. Antispast. and iamb. penthemim., or creticus
and ithyphallic. - $\overset{\frown}{\text{u}}$ $\overset{\frown}{\text{u}}$ - | - $\overset{\frown}{\text{u}}$ - -

For the last two verses see Herm. El. III. 13. 3.

741 — 746. An anapæstic system.

861 — 871, 878 — 888, 895 — 902, 911 — 925, ana-
pæstic systems.

872 — 877 = 889 — 894.

Verse 1. Two iamb. penthemim.

$\cup \quad \perp \quad \cup \quad - \quad - \quad | \quad \cup \quad \perp \quad \cup \quad -$

- ## 2. Antispast. and dochmius.

\cup \perp \perp $-$ $|$ \cup \perp \perp \cup \perp

- ### 3. Dochmius.

١ ٢ ٣ ٤ ٥

4. Iamb. penthemim. and iamb. tripod = Soph. Electr. 477.

This verse is interrupted by the interjections.

5. lambelegus, i. e. iamb. penthemim. and dactyl.
penthemim. - 1 - - - | 1 - - - - -

$\frac{1}{2} - \frac{1}{2} \mid \frac{1}{2} - \frac{1}{2} - \frac{1}{2} - \frac{1}{2}$

6. = v. 465. Antispast. and troch. dipody.

The interjections correspond in the strophe and antistrophe, but are not here given.

903 — 910 = 926 — 934.

Verse 1. Iamb. dipody and dactyl. tetram. catalect.

$\cup \frac{1}{2} \cup - \mid \frac{1}{2} \cup \cup - \cup \cup - \cup \cup - \cup$

- ## 2. Ithyphal.

3. Anapæstic line. (?) - - - - -

4. Lamb. dimeter. $\text{—} \frac{\text{—}}{\text{—}} \text{—} \frac{\text{—}}{\text{—}} \text{—} \frac{\text{—}}{\text{—}} \text{—}$

5. = 3. - - - - -

6. = 3. (?) - 1 - - - -

7. Logæd. anapæst. - - - - - x

962 — 972 = 973 — 983.

Verse 1. Pherecratean.

2. Glyconean.

3. = 2.

4. = 1.

5. = 2.

6. = 1.

7. = 1.

8. Glyconean and logæed. dactyl. = Medea 650,
651. $\underline{\text{—}} \text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—}$

9. = v. 415. Two logæed. dactyl. clauses. In the first the arsis of the trochee following the dactyl is resolved.

$\underline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—}$

984 — 994 = 995 — 1005.

Verse 1. Choriamb. trimeter. and trochee. For this close of choriambic verses see Herm. El. II. 36. 3 and 10.

2. Choriamb. dimeter hypercatalect. with basis.

$\underline{\text{—}} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

3. Choriamb. dimeter catalect. with basis and choriambus. $\underline{\text{—}} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—}$

4. Iamb. penthemim. and choriambus.

$\text{—} \text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—}$

5. Choriamb. dimeter catalect., or logæed. dactyl with anacrusis. $\text{—} | \text{—} \text{—} \text{—} \text{—} \text{—}$

6. = 5.

7. = 5.

8. Choriamb. dimeter catalect., or logæed. dactyl. with basis. $\underline{\text{—}} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—}$

For verses like 3, 5, 6, 7, 8, consisting of a choriambus and a logæedic close with a prefix, see Munk, pp. 132, 140.

1159 — 1163. An anapæstic system.

[ALCESTIS.]

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Verse 5, § 577, a. — 7, § 500, c, § 502, a. — 8, § 551. — 11. Comp. § 838. — 15. Comp. § 500, b. — 16. Comp. § 698. — 24, § 678, a. — 25, *ἔφυη*. Comp. § 189, D. — 34, l. 2. Comp. § 556. — 37, § 809. — 49. Comp. § 547, a, c. — 52, l. 1. Comp. § 812. — 52, *μόλοι*. Comp. § 722, c. — 59. Comp. 775, b. — 73, § 866. — 75, § 587, c. — 76, § 759. — 106, § 556, § 826, a. — 110, § 514, d. — 113, § 812. For *αἴας*. Comp. § 589. — 115, *εἴτε*. Comp. 861. — 117, *ἄν* omitted. See 52. — 157, § 412, a. — 174. Comp. § 169, D. — 175, § 882. — 182, *ἄν*, § 803. — 213, § 827. — 217, § 518, b. — 255, § 547, c. — 256, § 556. — 284, *παρόν*, § 792, a. — 291. Comp. § 589. — 322, § 840, *λέξομαι*, § 412, b. — 336, *ἐτίθειον*, § 488, c. — 353, § 502, a. — 356. Comp. § 514, d. — 362, *ἔσχον*, § 512, a. — 371, § 518, b. — 383, § 518, d. — *ἀρκοῦμεν*, § 777. — 387, § 722, b. — 403, § 438, 4. — 413, § 551. — 434, § 767. — 460, *φίλα*, § 559. — 461, § 672, a. — 512, *τί χρῆμα*, § 552. — 593, *αἰθέρα*, § 152, p. — 620. Comp. § 815. — 662. Comp. § 801. — 679, *οὐτως*. Comp. § 795, a. — 686, § 582. — 694, §§ 838, 780, a. — 698. Comp. § 535. — 713, § 722, b. — 714, *γονεῦσιν*. Comp. 595, b. — 716, *νεκρόν*, § 556. — 733. Comp. *πράττω*, § 553. — 737, *νεῖσθε*, § 430, D, 12. — *ταυτόν*, § 234. — 755, § 749, a. —

773, § 547, d. — 780. Comp. § 409, 6, a. — 790.
Comp. 665, b. — 801. Comp. § 772. — 827, § 702.
— 832. Comp. § 592. — 841, § 618, a. — 849.
Comp. § 759. — 872. See 413. — 880. Comp. § 721,
b. — 900, § 517. — 901, *ἀν.* Comp. § 746, b. —
921, § 736. — 949, § 815. — 978, § 759. — 1029,
§ 544, a. — 1055, § 416, 2. — 1079, § 750. —
1088, § 752. — 1095, § 709. — 1112. Comp. § 605.
— 1126, § 556. — 1147, § 777. — 1153, § 544, c.

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This series is doubtless the result of much more extensive and careful research and labor, in the use of more abundant facilities, and wider experience, than have ever been made available in the preparation of any similar works in this country, and perhaps in any other. The Hymn Book has now been before the public several years, and the other books of the series a less time, but sufficient for a test of their merits in actual use. The publishers believe that they may claim, with confidence, that the high expectations warranted by the *eminence* of the authors of these books have been more than realized. Attracting as they did, on their appearance, an amount of careful attention, searching examination, and able criticism, *rarely* bestowed on *any* books, the result has been to establish their very great excellence *beyond controversy*. Already one or other of the books in the series is used in more than thirteen hundred churches; a practical success sufficient to warrant the claim that these are now standard manuals of Hymnody. Congregations introducing these books, therefore, will not only secure to themselves the ripest results of Christian experience in this department, but also aid in the attainment of that uniformity in the use of hymn books which is desirable.

THE SABBATH HYMN BOOK.

Attention is invited to the following points: 1. *Its richness in both old and new material, and freedom from hymns which are deficient in merit.* Containing, as it does, twelve hundred and ninety hymns, there is room for all the old hymns which have become endeared to Christians, and the introduction of very many new ones, which have been culled with indefatigable labor and care by its eminent editors, from the *extraordinary* abundance of material at their disposal. That it would have been impossible to make a really satisfactory book, one which would furnish hymns for all occasions, and satisfy all tastes which ought to be gratified, in the use of a less number of hymns, is strikingly shown by the following circumstance: Eight prominent clergymen examined the Sabbath Hymn Book separately, going over it hymn by hymn, each one indicating such hymns as he would omit in making a book *less than half the size of this*. Upon comparing their work subsequently, it was found that of the

1,290 hymns in the volume, there were but *fifty-five* which all agreed might be spared, even from a book which must be limited to 600 hymns. This is most remarkable testimony to the value of *all* the hymns in the Sabbath Hymn Book—to its freedom from poor hymns—for it is fair to infer, that if they had gone over it with reference to making a book of seven or eight hundred hymns, there would have been no hymns which all would have agreed could be omitted. 2. *Its logical and convenient arrangement*, by which the book is rendered symmetrical as a whole, the hymns under each subject coming in their natural and logical order. Beside, the great convenience in the use of the book which is thus secured, the most important object is attained of furnishing, indirectly, an admirable summary of Christian doctrine. 3. *The proportion of its contents*. It has been frequently noticed, as a merit of this work, that it presents, not only hymns upon all topics of the Christian faith, and various phases of Christian experience, but that it contains the proper proportion of hymns upon each theme—those upon which the Christian most delights to dwell, and which are best adapted to song, being most fully and frequently presented.

THE NEW SABBATH HYMN AND TUNE BOOK.

The high appreciation of the SABBATH HYMN BOOK, and its wide introduction by the churches, about thirteen hundred of which now have it in use in one or other of its forms, have encouraged the publishers to still further efforts to increase its usefulness, by furnishing it in different editions, and especially in one with tunes which shall be adapted to the popular taste.

THE NEW SABBATH HYMN AND TUNE BOOK, furnishes an edition of the work with tunes which are widely known for their great beauty and attractiveness, having been especially selected on account of their marked popularity and good qualities. There is not a tune in the book of commonly used meters, that has not received the approval and sanction of hundreds of the best singers and musicians in the United States. It meets the wants of the best judges. It has proved the most popular and successful hymn and tune book ever published in this country, and is in use in a large number of churches. The aim in its preparation has been to make the most complete collection possible of all those tunes which have proved most popular in use throughout the country. It brings together from all sources such tunes as have been most attractive and successful. About one hundred gentlemen assisted in the selection of the music.

Copies of "The New Sabbath Hymn and Tune Book," will be sent post-paid to Pastors or Committees for examination on receipt of 60 cts. for the small size, or of \$1.00 for the large size. Copies of the Hymn Book for 60 cts. the small size, or of \$1.00 for the large size. *Hamersley & Co., Publishers, Hartford, Conn.*

THE STANDARD WORK

ALREADY IN USE IN

ABOUT THIRTEEN HUNDRED CHURCHES,

AND THE NUMBER CONSTANTLY INCREASING.

THE SABBATH HYMN AND TUNE BOOK SERIES,

FOR THE SERVICE OF SONG IN THE HOUSE OF THE LORD.

BY EDWARDS A. PARK, D.D., AUSTIN PHELPS, D.D.,
AND LOWELL MASON, MUS. DR.

THE publishers respectfully ask attention to the following considerations in favor of the adoption of one or other of these books by every church desiring the best hymn book :

1. THEIR GENERAL ADOPTION AN EVIDENCE OF EXCELLENCE AND SUPERIORITY.
2. EXCELLENCE OF THE COLLECTION OF HYMNS.
3. EXCELLENCE FOR CONGREGATIONAL SINGING.
4. EXCELLENCE FOR CHOIR SINGING.
5. EXCELLENCE WHERE A UNION OF CHOIR AND CONGREGATIONAL SINGING IS DESIRED.
6. UNIFORMITY PROMOTED BY ADOPTION OF THIS BOOK.
7. ECONOMY OF COST.
8. CONVENIENCE OF VARIETY OF STYLES.

1. Their General Adoption an Evidence of Excellence and Superiority.

About thirteen hundred churches have adopted and are now using this work in one or other of its forms. No other book in this department, published for a score of years, is in use in more than a small fraction of this number, and the *current adoption and yearly sale of the Sabbath Hymn*

Book is in the same proportion. Among the churches which have thus adopted this work are a great majority of the most important Congregational churches in the country. In Boston alone may be named the *Old South, Phillips, Berkley St., Central, Mt. Vernon, Springfield St., Eliot, Vine St., &c.*, and it would be easy to make a list including many hundreds, and most of the important cities in the country, where there are Congregational churches. In almost every case, before the adoption of a book, the matter is carefully considered, all available books being closely examined and compared. Here, then, is unquestionable evidence of the general result of such examinations. Attention is again called to the fact that the *current adoption* of the Sabbath Hymn Book or New Hymn and Tune Book is in the same proportion.

2. Excellence as a Hymn Book.

This has been so widely recognized, not only in this country but in England, that it seems hardly necessary to enlarge upon it. Those who were cognizant of the patient, pains-taking labor, untiring research, diligent consultation, and careful consideration which were employed in its preparation, expected a result of great value. It is not easy to judge of a hymn book from a casual, or even careful examination; but those who have tested the Sabbath Hymn Book most thoroughly and longest, by the various public and private uses of such a manual, will testify most warmly to its completeness and rare excellence, as well in its omissions as inclusions.

3. Excellence for Congregational Singing.

For this use the choice of two volumes is presented; they are alike, page for page, as to hymns, but differ widely in tunes. The Sabbath Hymn and Tune Book, the volume originally published, contains mostly plain tunes, and will please those who believe it is best to employ only the simplest, most plain tunes for this purpose; while those who desire greater variety in melody and rhythm will find it fully supplied in

THE NEW SABBATH HYMN AND TUNE BOOK,

with popular tunes. From unequalled experience and opportunities for information in regard to what tunes are used and liked by the people generally, the publishers assert with confidence that the New Sabbath Hymn and Tune Book presents much the most complete collection of these popular tunes which has ever been included in any such work. In selecting them consultation was had with hundreds of leaders of music in all parts of the country, whose advice was carefully collated and considered, and made the basis of the selection of tunes. The New Sabbath Hymn and

Tune Book contains the following tunes which it will be difficult to find in any other book :

Abridge, Aithlone, Budea, Bates, Canaan, Canterbury, Cephas, Corinth, Chimes, Dallas, Dumferline, Ernan, Elizabethtown, Folsom, Ganges, Grafton, Haddam, Haverhill, Hermon, Howard, Iosco, Iowa, Ives, Lanesboro, Lisbon, Medfield, Morning, Mt. Vernon, Murray, Nashville, Norwich, N. Y. Tune, Oak, Paerboro, Phuvah, Pilesgrove, Reo, Rosedale, Seir, Sherman, Stonefield, Stow, St. Michael, Wells, Windsor, Worthing, Zebulon. Forty-seven in all, of which it may be said that *it would be difficult to collect from all sources a like number of tunes as popular and as constantly used.*

A further advantage is, this book presents one or more tunes for congregational use in connection with *every* hymn. Thus all the hymns are available for congregational singing. In a book which includes tunes for the choir, these occupy the space, and a large portion of the hymns in the book are therefore unprovided with tunes for the congregation. We are not now considering the question of what are and what are not choir and congregational tunes. Some books contain a large number of tunes which are designed as choir tunes, exclusively, being new tunes, difficult and unknown. It is to these we have reference. In such a book, when the congregation are to take part, the selection of a hymn is necessarily confined to only a part of the book.

4. Excellence for Choir Singing.

The general excellence of the Hymn Book, its variety of metres, and the lyrical character of its hymns, fit it for this use.

5. Excellence for a Union of Choir and Congregational Singing.

Many churches desire to have a portion of the tunes sung by the choir, or quartette, having another portion sung congregationally. *It is a mistake to suppose that this plan of singing is facilitated by the insertion of choir tunes in the hymn and tune book* or by the printing of certain hymns without tunes. There are various objections to this plan, beside the one shown in a preceding paragraph that many hymns are left unprovided with tunes for the congregation. It is a positive disadvantage to have the music of these choir tunes before the people, for under such circumstances there will be some among the congregation who will attempt to join with the choir in singing; every choir leader knows to what disadvantage. When it is a choir performance it should be left to the choir, exclusively, who have been drilled upon it, and who are so placed that they can sing together with unity of effect. The importance of this is well understood. The true plan is to let the book contain only those tunes in which the

people are desired to unite. When the choir are to sing alone, the leader selects his tune from another, and any other source. The choir have the music before them, but not the people, which is as it should be. Moreover, a choir needs much greater variety than can possibly be afforded in such a book, and they need a frequent supply of new tunes. We believe every experienced choir leader will testify to the justice of the ground here taken.

6. Uniformity Promoted by the Adoption of this Book.

This is evidently the case, inasmuch as these books are already in use in more than *twenty times* as many orthodox Congregational churches as any other modern book of the class.

7. Economy of Cost.

Notwithstanding the large amount of contents, and the excellence with which the books are manufactured, the Hymn Book is furnished by the quantity, for introduction, at seventy-five cents each, and the New Hymn and Tune Book at one dollar and four cents each.

8. Convenience of Variety of Styles.

The large demand for these books has enabled the publishers to furnish them in a variety of styles. There is an edition of each book in good-sized, fair type, at a low price, and one in larger type for weak eyes, at a greater cost. Each book is furnished in various styles of binding.

The publishers will be glad to correspond with any church which is considering the question of a change of books, and to give facilities for examination.

No books ever employed in their preparation authors more eminently qualified for such work than these. Recognized talent, ripe, practical experience, and abundant facilities fitted them for their labors, in which were exercised the most scrupulous care and enduring patience. Books of extraordinary excellence were confidently expected from such sources.

The tests of examination and use have proved the value of their work. For comprehensiveness and completeness as a whole, and in all its parts; for the excellent taste and judgment exercised in what was admitted and what was excluded; for philosophical arrangement; for the proportion of hymns upon different subjects; for the completeness and convenience of its indexes, and for all those points which constitute excellence, the Sabbath Hymn Book stands acknowledged as occupying the first rank; unexcelled, if equaled, by any similar work in this or any other country.

Copies of "The New Sabbath Hymn and Tune Book," will be sent post-paid to Pastors or Committees for examination on receipt of 60 cts. for the small size, or of \$1.00 for the large size. Copies of the Hymn Book for 60 cts. the small size, or of \$1.00 for the large size. *Hawmsley & Co., Publishers, Hartford, Conn.*

ONE HUNDRED OPINIONS.

The following are brief extracts from opinions of the SABBATH HYMN BOOK SERIES, a large proportion of which were spontaneously given, and nearly all of which are the result of the most careful and critical examination and comparison. It will be observed that many of them are from very eminent sources.

"We have spent some very pleasant hours in its examination, and are sure that, in aiming so high, they have come as near the mark as possible."—*ANNARSEN HERALD, Scotland.*

"Our best collection of hymns."—*REV. GEORGE M. ADAMS.*

"I do not believe there is its superior or its equal in the English language or any other."—*GEORGE E. ADAMS, D. D., Brunswick, Me.*

"I regard the Sabbath Hymn Book as decidedly the best of all the collections with which I am acquainted."—*SILAS AIKEN, D. D., Rutland, Vt.*

"This examination and use thus far have impressed me with the conviction that 'for the service of song in the house of the Lord,' it is, in many respects, far better adapted than any similar work with which I am acquainted."—*JOHN A. ALSBRO, D. D.*

"Since receiving a copy of the Sabbath Hymn Book, I have kept it by me for devotional reading. I have not examined it as a critic; my method, however, is the best one for testing its value as a book of religious experience. Its Christology is admirable."—*RUFUS ANDERSON, D. D., Boston, Mass.*

"Wherever my opinion would have an influence, I shall certainly advise churches to adopt the work for the sanctuary."—*REV. PROF. E. B. ANDREWS, Marietta College.*

"No other compilation with which I am acquainted, comes so near to my idea of what a Sabbath Hymn Book should be. As a book of private devotion, I regard it as next to the sacred oracles."—*REV. H. P. ARMS, D. D., Norwich, Ct.*

"In view of the many excellences of this book, I would most heartily commend it to the churches of our Lord Jesus Christ, with the hope that it may be extensively adopted in the service of the sanctuary."—*REV. E. P. BARROWS.*

"The demands of devotional feeling and of cultivated taste, and the exigencies of public worship, seem to have been most happily regarded."—*REV. PROF. BARTLETT, Chicago Theological Seminary.*

"We were pleased with it at first, and our satisfaction increases as we become more familiarly acquainted with its peculiarities."—*REV. F. BASCOM, Illinois.*

"The hymns, so far as I am capable of judging, are admirably adapted to 'the service of song in the house of the Lord.'"—*G. W. BLAUDEN, D. D., Boston, Mass.*

"I believe it to excel all other works of its class which I have examined."—*AMOS BLANCHARD, D. D., Lowell, Mass.*

"I regard it, all things considered, as decidedly in advance of any other book 'for the service of song in the house of the Lord' which has yet appeared."—*REV. T. E. BLISS.*

"The Sabbath Hymn Book seems to me superior to other like collections in the variety, careful selection, and skilful arrangement of its hymns."—*PROF. GEORGE N. BOARDMAN, Middlebury College.*

"I regard it as possessing excellencies superior to any other work of the kind within my knowledge."—*ALVAN BOND, D. D., Norwich, Ct.*

"We are not sure that we know any volume which contains so large a portion of known and standard hymns, or in which changes have been admitted so sparingly, or made so wisely."—*BRITISH QUARTERLY REVIEW.*

"It appears to me, in substantial excellencies, to surpass any other hymn book with which I am acquainted."—*REV. PROF. BROWN.*

"A body of sacred poetry, which, for adaptation to devotional purposes, for variety of subject, for justness of taste and general excellence, is incomparable, and abundantly adequate to meet the wants of the ministry and the churches."—*WM. LYS BUDINGTON, D. D., Brooklyn, N. Y.*

"I have seen no hymn book which on all accounts so nearly meets my wishes."—REV. J. BRINGTON.

"In my opinion, incomparably the best we have, and admirably suited to the devotions of the closet, the family, and the sanctuary."—REV. DANIEL R. CADY.

[After using the book for more than a year, MR. CADY writes, "It has fully met, I think I may say surpassed, our expectations, high as these were from our previous examination of it."]

"It remains for us only to add that, after the most careful examination and comparison, while we find both books* excellent, we, much against our prepossessions and national feelings, give the preference to the Sabbath Hymn Book. We do this on account of its greater fullness, breadth, richness, unction, and its superior arrangement."—*Canadian Independent*.

[*The other book referred to is "The New Congregational Hymn Book," published in London, England, prepared by a committee of the Congregational Union of England and Wales.]

"I am able to add to my previous testimony that it stands the test of use. It has added remarkably to the spirit, impressiveness, and enjoyment of our worship for the last twelvemonth. This I think is the quite unanimous opinion of my congregation; it is certainly my own."—S. L. CALDWELL, D. D., *Providence, R. I.*

"Doctrinally distinct, and at the same time spiritually elegant, (there is a spiritual elegance,) it has commended itself to our congregation for a singular unanimity of approval and adoption."—REV. HUGH S. CARPENTER, *Westminster Pres. Church, Brooklyn*.

"I have examined the Sabbath Hymn Book sufficiently to convince me that it surpasses anything of the kind that has ever appeared in our country."—REV. JACOB CHAPMAN.

"Its introduction * has added greatly to the interest of the congregation in this part of divine worship."—REV. W. B. CHRISTOPHER, *Gwena, Ill.*

"I like the Sabbath Hymn Book, on the whole, better than any other that I have seen."—REV. A. H. CLAPP.

"It is beyond anything I have yet seen."—REV. F. G. CLARKE, *Twenty-third Street Presbyterian Church, N. Y.*

"I feel free to say, that for fullness and variety, for refined taste, devotional feeling, and pure Christian sentiment, it is the best volume of sacred lyrics I have yet seen."—PROF. CHARLES D. CLEVELAND, *Philadelphia*.

"We are persuaded that on candid examination, this their work will be found to combine more of the excellencies and less of the defects of the devotional element of song for the sanctuary, than any other collection now in use."—REV. OLIVER CRANE.

"The Book has been used in my congregation about eight months, and I speak my own opinion, and I think the opinion of every one of the congregation, when I say that our estimation of it as a collection of hymns and tunes eminently adapted to public worship, has increased every week during that time. * * * Since the introduction of the new book, my people have become very much interested in that part of worship which consists in singing the praises of God, and lifting up the voice in song."—E. E. CUMMINGS, D. D., *New Hampshire*.

"It will meet, I have no question, the wants of Christian feeling to the full extent anticipated, and become more highly prized the more it is used."—PROF. GEORGE E. DAY.

"Of all excellent hymn books, I prize this most highly."—REV. JAMES DRUMMOND.

"The ministry may well be thankful for so valuable an aid in conducting 'the service of song in the house of the Lord.'"—REV. PROF. DUNN.

"I should regard any congregation into whose public worship the Sabbath Hymn Book is introduced, as having cause for gratitude and thanksgiving to God on this account."—REV. E. S. DWIGHT, *Mass.*

"Its truly devotional spirit is a uniform characteristic. Whether using it in the praises of the sanctuary, in the social meeting, or in his private hours, the Christian will receive abundant refreshment."—WM. T. DWIGHT, D. D.

"The first Congregational Church of Quincy, Ill., have used the book many months with increasing satisfaction."—REV. S. HOPKINS EMERY, *Quincy, Ill.*

"Whether we regard its thoroughly evangelical character, its earnest spiritual tone, or its careful adaptation to the feelings and needs of a Christian worshipping assembly, it is alike admirable. * * * Greatly to be commended also is its preference for old

over new hymns, and its adherence, in almost every case, to the common forms, instead of admitting those frequent and often distressing alterations to which editors, both English and American, have been too prone."—*Evangelical Magazine, London.*

"Certainly no hymn book which I have had occasion to use can compare with this in the fullness and variety, the beauty and richness of its selections."—*REV. GEORGE W. FIELD.*

"The more I examine the Sabbath Hymn Book, the better I am pleased with it."—*REV. LEVI A. FIELD.*

"I am able to say of the book, as a whole, that it seems to me to be the most satisfactory collection of hymns now before the public."—*REV. D. L. FURNER, Newton Center, Mass.*

"I confidently believe it is the best book of the kind in use."—*REV. H. M. GRout.*

"So far as I can judge, from the examination which I have given it, I prefer it to all others with which I am acquainted."—*REV. PROF. HARRIS.*

"I believe it to be better adapted to 'the service of song in the house of the Lord' than any other book ever offered to the churches."—*REV. T. N. HASKELL.*

"It is truly an admirable collection; copious and complete in its range of subjects, choice in its selection, clear and methodical in its arrangement."—*REV. PROF. HAYES, Chicago Theological Seminary.*

"Let others, if they please, indulge in petulant verbal criticism, but I will try to feast on the richness and fitness of the banquet you have provided."—*EDWARD HITCHCOCK, D. D., Amherst College.*

"As a whole, I regard the work as far surpassing in value any other now before the public. * * * Nothing could induce me to go back to the old books, several of which we have used in former years."—*REV. JNO. C. HOLBROOK.*

"The Sabbath Hymn Book appears to me to be the fullest, richest, and on the whole, best hymn book that has yet appeared."—*REV. J. M. HOPPIN.*

"In a word, we think the book has a large Christian heart, and that therefore it will live."—*REV. F. HOSFORD.*

"It is the best book of the kind within my knowledge."—*SAMUEL C. JACKSON, D. D.*

"It is the best collection of sacred lyrics I have ever met with."—*JOHN ANGELL JAMES, D. D., Birmingham, England.*

"I think no competent and candid judge can examine the musical department of the book without discovering a rare variety of soul-inspiring melodies, most happily combined in rich, simple, yet dignified and truly church-like harmonies, brought within the reach of the people."—*REV. D. E. JONES.*

"I concur fully with the Rev. Dr. Swain in regard to the Sabbath Hymn Book."—*JOHN KWESSBURY, LL. D.*

"I had long looked for it and anticipated more than usual excellence, and I confess that I have not been in any degree disappointed."—*SHEPARD K. KOLLOCK, D. D.*

"It comes nearer perfection than any other with which I am acquainted."—*REV. T. LAURIE, Mass.*

"I have no hesitation in saying that I prefer it to any collection hitherto offered to the public, whether as a companion in the closet and a help to private edification, or for the service of song in the house of the Lord."—*REV. GEORGE B. LITTLE.*

"A very serviceable help for the improvement of hymnology, and probably the best collection of sacred songs for the worship of God in existence."—*REV. MR. LOVE.*

"A book of pre-eminent excellence and value, and were it in general use, it could not fail greatly to aid the devotions of the sanctuary."—*REV. ERASTUS MALTBY, Taunton, Mass.*

"The more I examine it, I am the more impressed with the excellency of its arrangement, its broad scope of subjects, and the rich variety and fullness of its matter."—*REV. J. M. MANNING, Boston, Mass.*

"With it I see no reason why we may not have far more uniformity throughout our churches than at present."—*REV. E. P. MARVIN.*

"It is emphatically a hymn book for the use of the churches."—*REV. HIRAM MEAD.*

"Were I in search of a new hymn book, I should gladly and instantly avail myself of this."—*REV. JAMES H. MEANS, Dorchester, Mass.*

"It seems to me to be better fitted to meet all the necessities of Christians in public worship than anything in the language."—*REV. JOHN O. MEANS, Roxbury, Mass.*

"I welcome with unfeigned delight this contribution to 'the service of song in the house of the Lord.'"—REV. J. B. MILES, *Charlestown, Mass.*

"To say that the Sabbath Hymn Book possesses more and higher excellencies than any other manual, would be deemed high praise, but it would not do the book full justice. It has a distinctive character which fits it, as no other book of hymns has ever been fitted, for the worship of the sanctuary."—REV. JAMES O. MURRAY.

"I should be glad to see it adopted by all the churches in our land."—JOHN J. OWEN, D. D.

"I cordially express my approval of the work. * * * To him who directs the services of the sanctuary, it affords facilities far beyond any other with which I am acquainted."—REV. PROF. PACKARD, *Bowdoin College.*

"I feel entirely satisfied with it. I should not think of introducing any other."—REV. JAMES M. PALMER.

"As a hymn book its use (more than a year,) has given me the greatest satisfaction, both in private and in public. * * * As a tune book, I am confident of its superiority to all rival productions which have come under my observation."—REV. WM. W. PATTON, *Chicago, Ill.*

"The thing, however, which I value most is its select copiousness. I can find what I want. That is more than I can say of any other hymn book I have examined."—PRES. CALVIN PEARSE, D. D.

"I have no hesitation in commending the book to Christian families and congregations."—KNOX POND, D. D., *Bangor Theological Seminary.*

"Far superior to any work of the kind that has yet made its appearance."—HANDEL POND, Esq.

"The book deserves and will, I doubt not, receive distinguished public favor."—REV. PROF. N. PORTER, *Yale College.*

"After careful examination we adopted it, and, having used it a year and six months, our people could not now be persuaded to part with it. * * * It bears acquaintance, and the 'sober second thought' (and I may add, the third, fourth, and fifth,) is, that it is the book 'for the service of song in the house of the Lord.'"—REV. J. JERMAIN PORTER.

"While presenting as few defects of either kind as is compatible with requisite completeness, it seems to me to present rare, I may say unparalleled, merit as a manual for the service of song in the house of the Lord."—T. M. POST, D. D., *St. Louis, Mo.*

"I concur most fully and heartily in the above recommendation of Prof. Brown, and will merely express, in addition, the hope that the Sabbath Hymn Book may be as widely and generally introduced, as its peculiar and unequalled excellencies deserve."—REV. PROF. PUTNAM.

"A careful examination of the Sabbath Hymn Book has satisfied me, not only of its great superiority over all other hymn books which I have used, but of its independent fitness for the worship of God."—REV. ALONZO H. QUINT.

"And if we mistake not the present work, may be called the *opus optimum* of Dr. Mason's life, will only serve to deepen the confidence already reposed by the Christian public in his taste, genius, and piety."—REV. J. E. RANKIN.

"I have, with an increasing delight and satisfaction, examined the Sabbath Hymn Book, and am too well pleased with it to try and find faults."—REV. T. H. ROBINSON.

"The Sabbath Hymn Book is what singers want."—GEORGE F. ROOT, Esq.

"Its use has doubled the effectiveness of our congregational singing, and I think its hymns, its adaptations, and its tunes, have steadily grown in favor with the congregation."—REV. J. E. ROY, *Chicago, Ill.*

"In answer to the enquiry as to my own opinion of the style of the whole volume as a collection of sacred lyrics, I can truly say, after a careful examination of the work regarded in this light, that it seems to me to stand high above all other collections of the kind."—PROF. WILLIAM RUSSELL.

"It gives me pleasure to bear testimony to its unquestioned merits."—PROF. E. D. SANBORN.

"The longer and more I use it the better I like it."—REV. GEO. SCHLOSSER.

"I am free to say that I am acquainted with no hymn book more worthy of adoption."—REV. PROF. SHEDD.

"I think you have brought to pass the book for our churches."—REV. PROF. SHEPARD.

"I have now had the volume upon my table for three months. During this time it has been steadily advancing in my estimation, and I have no doubt that, if my life is spared, it will do so for years to come."—D. TALLCOTT SMITH, D. D., *Bangor Theological Seminary*.

"I fully concur with Prof. Peckard in his commendation of the Sabbath Hymn Book."—REV. PROF. E. C. SMITH.

"The editors of the Sabbath Hymn Book seem to me to have accomplished a great work for the churches."—REV. PRESIDENT STEARNS, *Amherst College*.

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music has been most carefully selected from the very best sources, with reference to the wants of both congregations and the choirs, by which congregations are almost universally led in the service of song. The volume is of convenient form and size, is beautifully printed in clear, legible type, on paper of superior quality, and presents an unusually handsome page.

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For instance:—opening the book at page 85, at the beginning of the fourth section, one sees at a glance what the contents of that section are:

SECTION IV.

GOD.

THE FATHER, THE SON, AND THE HOLY GHOST.

(a.) The Being, Attributes, Works, Providence, Government, and Glory of God. Adoration,

(b.) The Incarnation: Birth, Life, Works, Passion, Resurrection, Ascension, and Exaltation of Jesus Christ.

(c.) The Holy Ghost and the ever blessed Trinity.

Each section is prefaced by a similar statement and analysis, and also by an appropriate Scriptural motto. Thus each of the nine sections has what is equivalent to a topical index of its own. Each separate page has a heading to indicate the character of the hymns beneath. Each hymn also has its own heading, which either refers to some text of Scripture which the hymn illustrates, or describes the burden of the hymn.

The first section of the book contains selections for chanting, from the Psalms, the Prophets, and the New Testament. Under this head are also several hymns, both ancient and modern, of irregular metre, but of great beauty and excellence, such as "The Alleluia Sequence, a magnificent medieval hymn; "Te Deum Laudamus;" the Gloria in Excelsis;" "From the recesses of a lowly spirit;" "Thy Will be Done;" Newman's

beautiful "Lead, Kindly Light," &c. ; "My God, is any hour so sweet?" "When winds are Raging o'er the Upper Ocean;" and an excellent old Litany, which must become an universal favorite, "O, Saviour of the World, the Son, Lord Jesus!" Here will be found also the Decalogue, the Nicene and Apostle's Creed, the Lord's Prayer, the Apostolic Benediction, and Doxologies in all metres. The Chants themselves are all simple, and such as any choir can readily use.

The other eight sections consist of hymns and metrical versions of the Psalms. Of the Psalms there are 115 versions given. The successive headings of the sections are, "Public Worship," "Holy Scriptures," "God, the Father, Son, and Holy Ghost," "Salvation by Christ," "The Christian Life," "The Church of Christ," "Mortality and Immortality," "Miscellaneous Hymns." The book closes with carefully arranged alphabetical, topical, and textual indexes.

In the selection of the hymns, the aim of the editors was to gather up into this volume such hymns as throb with a warm spiritual life—devotional rather than didactic—in which, as in the Psalms of David, the worshiper may pour out and offer up the sacrifices of praise. The old and familiar hymns are here, and there are about forty hymns that have never been published in any other similar American collection. With the exception of two or three from the pen of Dr. Ray Palmer, and three or four which were originally written for the Sunday school, these new hymns are selected from foreign sources, and most of them are such as will speedily become popular by their great excellence.

As to the music of the Book of Praise, in the first place the old familiar tunes are collected in strong force.

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